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# The HYMN

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# *The* **HYMN**

JANUARY 1979

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**On The Cover:** John Day, printer of *The Whole Book of Psalms* (London, 1562). See page 9.

# Editor's COLUMN

This issue of *The Hymn* displays the "new look" which has been requested by the Hymn Society's leadership. While retaining the same size, the cover, front matter, and section headings have been redesigned. With the aim of increasing readability, the two-column format has been used almost exclusively. We are indebted to Rubin Krassner of Krassner and Associates of Silver Spring, Maryland for this new design. Your comments and suggestions are invited.

Two widely published scholars have contributed to this issue. Nicholas Temperley begins a four-part series of articles on the Anglican communion hymn. Erik Routley makes a strong argument for reconsidering the way hymn texts are displayed in most American hymnals.

This year's National Convocation (April 22-24) will be at Dallas-Fort Worth and it is appropriate that two articles in this issue deal with hymnody in Texas. Joe Pinson relates his experiences in writing hymns for mentally retarded persons at Denton, north of Dallas. Shirley Beary writes about the style of shape-note gospel songs, a type of congregational song which Dallas is significant as the location of its largest publisher, Stamps-Baxter Music.

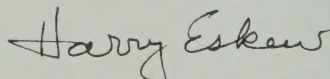
The first review in this issue is of the recently released *Lutheran Book of Worship*, the result of over a decade of collaboration by the major bodies of Lutherans in this country. The appearance of a review of the LBW and of an

article on shape-note gospel music in the same issue exemplifies the wide spectrum of congregational song representative of the pluralism of America's religious heritage.

Hymns for children are the focus of two articles in this issue. Judy Hunnicutt's piece should whet the appetites of many readers for her lengthier paper, "The Creative Use of Hymns with Children" (which can be ordered from the Hymn Society's National Headquarters). Al Washburn's bibliography of hymnals in print for children and youth gives some indication of the large number of publications available in this area.

Almost every issue of *The Hymn* reports on some hymnological collection. This month we are pleased to present Donald C. Brown's extensive description of the interesting hymnal collection of the famous English clergyman Charles H. Spurgeon, which since the first decade of this century has been housed at a mid-American college's library.

The task of proofreading is frequently tedious and time-consuming but its importance in producing a high-quality, relatively error-free publication cannot be minimized. This issue was proofread by the editor and three other persons: Margaret Eskew (my wife), Elizabeth Lockwood (See page 51.), and Adrian Charles (who is also typing for *The Hymn*). I want to take this opportunity to say thanks to them.



Harry Eskew



# President's MESSAGE

Singing from the pages of the *Bay Psalm Book* was, no doubt, a simple affair for the New England colonists following its appearance in 1640. To us today, these metrical versions (for the most part common meter) are crude and awkward poetic expressions, and they surely overstrained the meager assortment of common meter tunes that the colonists knew.

The hymns and tunes sung in American churches today represent a variety of material that would boggle the minds of our Puritan forebears. While one of the *Bay Psalm Book* versions are in our hymnals today, some metrical versions of psalms are there. There also are translations of Luther, Gerhardt, and Zinzendorf, and some sturdy choral melodies. There, too, are Watts, Wesley, Cowper, and Newton. There are Heber, Keble, and Newman, and the Victorian tunes of Dykes, Barnby, Smart, and Sullivan. There are also Crosby, Hastings, Gladden, Benson, and Dearmer.

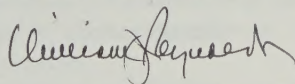
Tunes from the oblong books of Wyeth, Davisson, Walker, and White can be found in most of our hymnals, along with the rich body of Negro spirituals. Hymn tunes of Mason and his followers are there, and the Sunday school songs of Bradbury and his imitators. The melodic tunes of Vaughan Williams resound in vaulted cathedrals

and county seat churches, as do ecstatic glad gospel songs driven forcefully by electronic organs and pianos. There are the simple folk songs sung quietly to guitar accompaniment. Some congregations, because of long held beliefs, sing hymns without instrumental accompaniment.

There are the hymns of Fosdick, Bowie, Emurian, Pratt Green, Reid, and Kaan, and the Chinese translations of Taylor and Wiant. There are the broad sweeping tunes of Davis, Taylor, and the Shaws, as well as the tunes of Douglas, Stebbins, Lovelace, Young, Carmichael, and Gaither.

When we pull all this together, we have an enormous body of congregational song. To understand this assortment, it is necessary for us to know not only where it all came from, but also—and even more—the cultural, educational, and religious heritage of the people in the given congregation. The musical taste of an individual defies explanation, but it is a reality in the experiential involvement of hymn singing that has meaning to the individual.

Let's sing heartily in the congregation where we worship each Lord's day, and with Christian love and understanding, allow those whose taste and background differ from ours to find joyful and meaningful expression in their praise of God in their own songs.



William J. Reynolds

# HYMNIC ANNIVERSARIES 1979

Compiled by Deborah Loftis

(Deborah Loftis, author of "The Hymns of Georgia Harkness" in our October 1977 issue, is on the staff of the Music Library at the Southern Baptist Theological Seminary, Louisville, Kentucky.)

1079—Peter Abelard born. Author of "Oh, what their joy and their glory must be."

1779—*Olney Hymns* published. Collection of hymns by John Newton and William Cowper.

1779—Francis Scott Key born. Author of "Lord, with glowing heart I'd praise thee."

1779—Robert Grant born. Author of "O worship the King, all glorious above."

1779—Thomas Moore born. Author of "Come, ye disconsolate."

1779—Dorothy A. Thrupp born. Author of "Savior, like a shepherd lead us."

1829—Carl G. Glaser died. Composer of AZMON.

1829—Gerald Moultrie born. Translator of "Let all mortal flesh keep silence."

1829—Catherine Winkworth born. Translator of "Wake, awake for night is flying" and many other hymns from the German.

1879—Harry W. Farrington born. Author of "I know not how that Bethlehem's babe."

1879—Frances R. Havergal died. Author of "Take my life and let it be consecrated." Also the composer of HERMAS.

1879—Henry Smart died. Composer of REGENT SQUARE and LANCASHIRE.

1879—Benjamin F. White died. Compiler of *The Sacred Harp* (1844).



# THE ANGLICAN COMMUNION HYMN

A Series of Four Articles  
by  
Nicholas Temperley

## 1. HYMN SINGING IN THE CHURCH OF ENGLAND: TRADITION AND THE LAW

The Church of England, with its descendants and offshoots in the Episcopal and Methodist traditions, combines Catholic and Reformed elements in its liturgical heritage, but has taken very little from Lutheran practice. Its congregational singing in earlier times was, on the Calvinist model, emphasizing metrical psalms rather than hymns because of their direct scriptural authority. Calvin himself, though he had not absolutely excluded hymns of human composition, had in effect decided the issue for his own Church when he wrote in the preface to the French psalm book: "Look where we may, we will never find songs better, nor more suited to the purpose, than the Psalms of David: which the Holy Ghost himself composed."<sup>1</sup> These sentiments were echoed by John Knox and William Whittingham in the preface to their Genevan service book of 1556,<sup>2</sup> which provided only metrical psalms and the Ten Commandments for congregational singing. The *Nunc Dimittis* (also scriptural) was added in 1558. Anglicans and Presbyterians, both of whom derived their congregational songs from this book, continued to use



Nicholas Temperley was born in 1932 at Beaconsfield, England, and educated at Eton College and at King's College, Cambridge, where he earned a Ph.D in musicology. In 1967, after teaching in the music departments at Cambridge and Yale Universities, he joined the faculty at the University of Illinois at Urbana-Champaign, where he is now a professor of musicology. He has just completed a two-volume history. *The Music of the Parish Church*, to be published by Cambridge University Press early in 1979 and he is the current editor-in-chief of the *Journal of the American Musicological Society*.

metrical psalms, more or less exclusively, until the Evangelical revivals of the 18th and 19th centuries.<sup>3</sup>

But in the case of the Church of England the ban on hymns was never complete. Thomas Cranmer had at one time wanted to include translations of the medieval breviary hymns in the Book of Common Prayer of 1549,<sup>4</sup> but only one survived—the *Veni Creator Spiritus*—and that only in the Ordination Office, which is not a congregational service. Among the Protestant exiles of Mary Tudor's reign (1553-8) there were at least two parties: the Puritans, led by Knox and Whittingham, whose practice is represented by the Geneva book; and the "Anglican" party who based their practice on the Prayer Book.<sup>5</sup> Evidence has recently come to light that in at least one of the English colonies on the Continent at this period hymns as well as metrical psalms were used in worship: this will be discussed in a later installment of this four-part series.

The Elizabethan settlement, as is well known, was a compromise imposed by royal authority, an effort to accommodate the views of all but the

most extreme factions, all the way from those who shared Roman Catholic beliefs in all matters except papal authority to those who wanted to complete the Reformation of the English Church on strictly Presbyterian lines. In cathedrals a style of worship was maintained that was essentially the Sarum Use of pre-Reformation times, purged of invocations to the Virgin and Saints, prayers for the dead, and other unacceptable elements, and translated into English, to which the old plain-song, faburden, and polyphony were adapted and sung by choirs with organ accompaniment. In parish churches, on the other hand, although the identical service book was used, the words were spoken by priest and people, and the only music was the unaccompanied congregational singing of metrical psalms or hymns. (By 1570 few parish churches still retained choirs or organs.<sup>6</sup>)

These metrical texts were not in the Book of Common Prayer, nor were they authorized by the Act of Uniformity (1559), which required the use of that book and none other in all churches of the realm. The omission was no doubt deliberate, but the strength of the Puritan party in the early years of Elizabeth's reign was such that it was found politically expedient to allow the singing of metrical texts in the parish churches and even in the cathedrals.<sup>7</sup> (Of course, the reason why *metrical* texts were associated with Puritanism and disapproved by high-church conservatives was that they could be sung by congregations, with all that that implied theologically and politically. By contrast, only trained choirs could chant the prose liturgy.) The oft-quoted clause of Elizabeth's *Injunctions* of 1559 allowed this practice in the following words:

And yet nevertheless, for the comforting of such that delight in music,

it may be permitted that in the beginning, or in the end of common prayers, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.<sup>8</sup>

One cannot fail to be struck by the fact that this passage allows the singing of a "hymn," although it was frequently used to justify the performance of anthems (in cathedrals) and of metrical psalms (in parish churches). Does it mean that, after all, hymns were sung in Anglican churches under Elizabeth and her successors?

Edna S. Parks has addressed herself to this very question. She has drawn attention<sup>9</sup> to the presence of a number of original hymns in Sternhold and Hopkins's *Whole Book of Psalms* (completed in 1562 with the Geneva psalm book of 1556 as its nucleus), which was the only collection of metrical psalms used in the Church for more than a hundred years after its appearance. She has further published an index of no less than 1,157 English hymns which antedate the publications of Isaac Watts, the so-called "Father of English Hymnody."<sup>10</sup> Yet these facts cannot in themselves establish that hymns were used in public worship. Many of those in Ms. Parks's index, as she herself remarks,<sup>11</sup> were mere religious poems, to be read silently, and were only taken into hymn books at a much later date. Others were for the private (often clandestine) devotions of Anglicans, Protestant dissenters, or even Catholics.

The Church of England has always been governed by law, and until the Toleration Act (1689) the law compelled all English citizens to worship according to its dictates, except be-

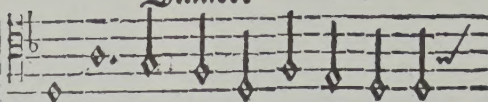


tween 1644 and 1660 when Parliament banned the Book of Common Prayer and laid down other forms of worship. It is to the law and its enforcement that we must turn in the first instance to determine the practice of congregational singing in public worship. As already noted, the Act of Uniformity laid down the use of the Book of Common Prayer, and the Injunctions of 1559 permitted a "hymn, or such like song" before or after services. But *The Whole Book of Psalms*, though printed by royal privilege, was never legally authorized for use in public worship. The title page from 1560 onwards claimed that the book was "allowed according to the order appointed in the Queen's Majesty's Injunctions"; but also that it was "very meet to be used of all sorts of people privately for their godly solace and comfort: laying apart all ungodly songs and ballads, which tend only to the nourishing of vice, and corrupting of youth." This private purpose had, indeed, always been one of the main objects of metrical psalms and hymns in the eyes of reformers, including Luther and Calvin. It was not until 1566 that John Day, the printer of the book, made bold to add a new phrase to the title: "allowed to be sung in all churches, of all people together, before and after morning and evening prayer, as also before and after sermons." Here Day, presumably with at least the connivance of authority, was not only claiming that the texts and music in his book were covered by the authorizing words of the Injunctions, but was sneaking in an additional time for singing them: "before and after sermons." Since sermons could not legally be delivered in church except in their due place as part of the communion or ante-communion service until the passing of the Act of Uniformity Amendment Act (1872), this addition implied a definite interpolation of metrical psalms or hymns *within* the liturgy,

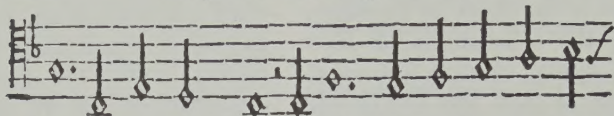
hence considerably raising their status. And we know from Holinshed (1577) that metrical psalms were indeed frequently sung before and after the sermon,<sup>12</sup> as they have been ever since that time. What is more, although the Queen had only permitted "an hymn" before or after service in her Injunctions, she went much further in several special or occasional services which she issued, under the general authority conferred on her by the Act of Uniformity. The first Accession Service, for example, printed in 1576, and required to be celebrated in every parish church, included "the xxi. psalm in metre before the sermon, unto the end of the vii. verse. and the c. psalm after the sermon."<sup>13</sup> A revised version of this service, printed in 1578, had instead of the psalms three metrical hymns, none of them included in Parks or Julian, fitted to the tunes of metrical psalms in the common psalm book.<sup>14</sup>

With such authority it is no wonder that people thought they were allowed to sing metrical psalms or hymns, before and after the sermon as well as before and after the service, even though there was still no strict legal authority for the former practice. The words on the title page of the 1566 psalm book, repeated in hundreds of later editions, came at last to acquire almost the force of law. This impression was strengthened by the issue of Tate and Brady's *New Version of the Psalms* in 1696, which carried a purported authorization by the King in Council stating that they were "permitted to be used in all churches, &c., as shall think fit to receive them." Although this order was later found to have no legal effect (since only Parliament could change the liturgy, while any hymns outside the liturgy were already authorized by the 1559 Injunctions), it was almost universally believed in the 18th century that only the Old and New Versions could be used

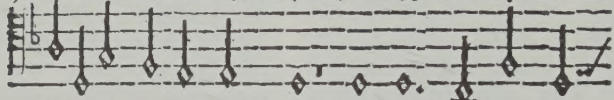
**The humble sute of the  
Sinner. M.**



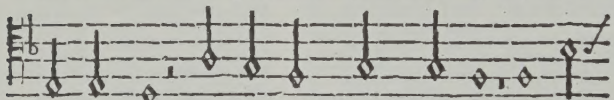
Lozde of whom I do depend be



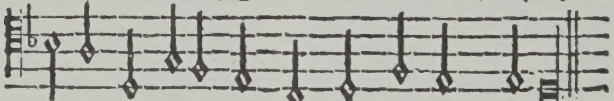
holde my carefull hart, & when thy wit & pleasure



is relese me of my smart, thou seest my sorow



what they are, my gref is knowne to thee & there



is none y can remoue, oz take the same fro me.

But only thou whose ayde I craue,  
whose mercy still is prest

To ease all those that come to thee  
for souccour and for rest.

And sith thou seest my restless eyes,  
my teares and greuous grone,

Attende vnto my sute, O Lorde,  
Marke well my plaint and mone,

For sinne hath so inclosed me,  
and compass me aboute:

**That**

*The Humble Suit of a Sinner as first printed in  
The Whole Booke of Psalms, 1562.*

*By permission of the Houghton Library, Harvard University.*



in church. Even the Evangelical leader William Romaine disapproved of hymns for this reason,<sup>15</sup> and the belief was publicly claimed as late as 1814.<sup>16</sup> It was being more and more blatantly ignored by Evangelical clergy, however, and at last in 1820 it was tested in court when a group of parishioners of St. Paul's church, Sheffield brought an action against their Evangelical vicar, Thomas Cotterill, for introducing his *Selection of Psalms and Hymns* in the church. A thorough legal investigation was undertaken by G.V. Vernon, chancellor of the Consistory Court of the Diocese of York. In his judgment on 6 July 1820 he concluded that the status of hymns was exactly like that of metrical psalms: neither was part of the liturgy, but both could be used before and after services.<sup>17</sup> This important decision opened the way for use of the free hymns in the Church of England, and made possible the flood of Victorian hymn books, representing all shades of churchmanship, and incorporating the hymns of Watts and Wesley, translated Lutheran hymns, and Roman Catholic hymns of both medieval and post-Tridentine origin. In practice the order confining the singing to before and after service was not widely observed.

We can see, therefore, that in earlier times the only hymns likely to have been sung congregationally, apart from any occasional ones included in special services promulgated by authority, were those in Sternhold and Hopkins's *Whole Book of Psalms*. Most editions of this book contained 24 metrical texts in addition to those of the 150 psalms in numerical order. These texts, sometimes referred to as the "Divine Hymns," were not all hymns in the strict sense. They represented among them the views of var-

ious groups among the Marian Protestant exiles. Some were metrical versions of various portions of the Prayer Book liturgy: the *Veni Creator* from the Ordination Service; the Canticles, including the *Venite* (which is merely Psalm 95), from Morning and Evening Prayer; the Apostles' and Athanasian Creeds, Ten Commandments (in versions by Whittingham and Norton), and Lord's Prayer (in versions by Cox and Norton). Two further metrical psalms (117, 134) by Thomas Becon appeared after the main psalm sequence as "An Exhortation Before Morning Prayer" and "An Exhortation Before Evening Prayer," titles presumably reflecting the words of the Injunctions. Two are translations of German hymns, "Give peace in these our days, O Lord" after W. Capito and "Preserve us, Lord, by thy dear Word" after Luther, probably brought back from Strasbourg by the exiles who had settled there.

There remain, however, seven original hymns, which can rightly be called the foundation of English hymnody. The earliest of these in date of first publication (1556) is *A Thanksgiving after the Lord's Supper* ("The Lord be thanked for his gifts") which will be the subject of the third article in this series, as it represents the beginning of a continuous Anglican tradition of communion hymns. "The spirit of grace grant us, O Lord" is a four-verse addition to Whittingham's Ten Commandments. Another, "Come Holy Sprite, the God of might," is designated for singing "before sermon." The remainder have no liturgical function, and may well have been originally designed for private devotions:

John Markant was also the translator of four of the psalm versions and was a country clergyman in the early

Title	First Line	Author	First Printed
<i>A Lamentation</i>	O Lord, in thee is all my trust	anon.	1560
<i>The Lamentation of a Sinner</i>	O Lord, turn not away thy face	Markant	1561
<i>The Complaint of a Sinner</i>	Where righteousness doth say	anon.	1561 <sup>18</sup>
<i>The Humble Suit of a Sinner</i>	O Lord, of whom I do depend	Markant	1562

years of Elizabeth's reign. Nothing is known of his activity during the Marian period.

Of all the 24 additional texts, these last four are the most clearly "hymns"—in an almost Evangelical sense, for they express deep personal preoccupation with sin, and faith in the atonement as the only source of salvation.<sup>19</sup> All four were printed with tunes to themselves, rather than cross-references to psalm tunes (which was all that was provided for some). The tunes, all in the penitential D minor mode (Dorian or transposed Aeolian), are among the finest in the book. The one for *A Lamentation* (see example, page 14) may well be by Tallis, for it had appeared first in a four-part setting ascribed to "M. Talis" in Day's *Certaine Notes* (1560). It is a superbly shaped and constructed melody, even if it invokes a more profound gloom than we are inclined to accept today; perhaps it is based on the plainsong.

These hymns were certainly popular, and their tunes were many times harmonized,<sup>20</sup> and sometimes parodied with secular texts.<sup>21</sup> They are found in collections of parish-church music well into the 18th century,<sup>22</sup> and the 6th edition of the *Supplement to the New Version of Psalms* (1708) contained a new tune to *The Lamentation of a Sinner*. Only one piece of direct evidence has come to light on the use of hymns in parochial worship in Elizabeth's time: Melchior Smyth, vicar of Hesse

and Hull (Yorkshire), stated in legal proceedings in 1564/5 that "to avoid tediousness he appointed the hymn to be sung called Come Holy Spirit, at the beginning of every sermon, where—in the Queen, and her Council, the nobility, the states both of the spirituality and temporality were prayed for."<sup>23</sup> This precisely describes the hymn "Come Holy Sprite," which, as already pointed out, was designated "to be sung before the sermon."

The four non-liturgical hymns were probably also used in worship. Three of the texts (the ones beginning "O Lord") were set many times over as polyphonic choral pieces, sometimes based on their proper tunes and sometimes not. They were far more often treated in this way, indeed, than any of the metrical versions of psalms or canticles. *A Lamentation*, for instance, is found in settings by Fidow, Gibbons, Giles, Hall, J. Holmes, Hooper, W. Lawes, Peerson and Ravenscroft as well as Tallis.<sup>24</sup> Moreover several of the manuscript sources of these settings are definitely associated with cathedral or collegiate choirs. Gibbons's setting is also in Clifford's wordbook of 1663.<sup>25</sup> If these texts could be sung after service in cathedrals, as this evidence suggests, it seems more than likely that they were also sung congregationally in parish churches, where the people had the texts and tunes in the psalm books bound at the back of their Bibles and prayer books.



<sup>1</sup>Jean Calvin, "La Forme des pieces et chants ecclésiastiques," in *Pseaumes octantetrois de David mis en rime françoise par Clement Marot et Theodore de Beze* (Geneva, 1551; facs. edn. 1973), fol. A7<sup>r</sup>.

<sup>2</sup>*The Forme of Prayers and Ministration of the Sacraments* (Geneva, 1556) *Short Title Catalogue* [hereafter STC] no. 16561, p. 19.

<sup>3</sup>See Nicholas Temperley, *The Music of the English Parish Church* (Cambridge, 1979); Millar Patrick, *Four Centuries of Scottish Psalmody* (London, 1949); Louis F. Benson, *The English Hymn* (Richmond, 1915, repr. 1962).

<sup>4</sup>Francis Procter, *A History of the Book of Common Prayer* (London, 1864), p. 174.

<sup>5</sup>Edward Arber, ed. *A Brief Discourse of the Troubles at Frankfort 1554-1558 A.D.* (London, 1907); Christina H. Garrett, *The Marian Exiles* (Cambridge, 1938).

<sup>6</sup>Temperley, pp. 43-4.

<sup>7</sup>M. M. Knappen, *Tudor Puritanism* (Chicago, 1939), p. 182.

<sup>8</sup>Walter H. Frere & W. M. Kennedy, eds., *Visitation Articles and Injunctions of the Period of the Reformation*, Alcuin Club Collections, nos. 14-16 (London, 1910), vol. III, p. 8. [All spellings are modernized except in titles.]

<sup>9</sup>Edna D. Parks, *The Hymns and Hymn Tunes Found in the English Metrical Psalters* (New York, 1966), p. vii.

<sup>10</sup>Edna D. Parks, *Early English Hymns: An Index* (Metuchen, 1972).

<sup>11</sup>Parks (1972), p. iv.

<sup>12</sup>Richard Holinshed, *Holinshed's Chronicles* (London, 1807; facs. edn. 1965), vol. I, p. 232.

<sup>13</sup>STC 16479; W. K. Clay, *Liturgies in the Reign of Queen Elizabeth*, Parker Society Publications, no. 30 (Cambridge, 1847), p. 548.

<sup>14</sup>STC 16480; Clay, pp. 558-61.

<sup>15</sup>William Romaine, *An Essay on Psalmody* (London, 1775).

<sup>16</sup>*The Gentleman's Magazine*, LXXXIV (1814), p. 532.

<sup>17</sup>Joanathan Gray, *An Inquiry into the Historical Facts Relative to Parochial Psalmody* (York, 1821), pp. 46-53.

<sup>18</sup>Parks (1966), p. 15, states that this was first published in 1562, but it had appeared in the 1561 edition of the Geneva psalm book (STC 16562; copy: Paris, Bibliothèque nationale.)

<sup>19</sup>For the texts, see Parks (1966).

<sup>20</sup>Parks (1966), pp. 29-83.

<sup>21</sup>See Claude M. Simpson, *The British Broadside Ballad and its Music* (New Brunswick, 1966), pp. 70, 260.

<sup>22</sup>See, for instance, Elias Hall, *The Psalm-Singers Compleat Companion* (London, 1706); John & James Green, *A Collection of Choice Psalm-Tunes*, 3rd edn. (Nottingham, 1715).

<sup>23</sup>John S. Purvis, ed., *Tudor Parish Documents of the Diocese of York* (Cambridge, 1948), p. 212, cited Parks (1966), p. 14.

<sup>24</sup>Ralph T. Daniel & Peter le Huray, *The Sources of English Church Music 1549-1660*, Early English Church Music Supp. Vols. I-II (London, 1972), vol. I, p. 57.

<sup>25</sup>James Clifford, *A Collection of Divine Services and Anthems Usually Sung in His Majesty's Chappell and in All Collegiate Choirs of England and Ireland* (London, 1663).

# A PRAYER (later called THE LAMENTATION)

Tune harmonized, and perhaps composed, by Thomas Tallis

1. O Lord, in thee is all my trust: Give ear un - to my woe - ful cries.

Re - fuse me not that am un - just, But, bow - ing down thy heav'n - ly eyes,

Be - hold how I do still la - ment My sins where - in I thee of - fend.

O Lord, for them shall I be shent, Sith thee to please I do in - tend?

shent = ruined; sith = since

2. No no, not so, thy will is bent  
To deal with sinners in thine ire;  
But when in heart they shall repent,  
Thou grant'st with speed their just desire.  
To thee, therefore, still shall I cry  
To wash away my sinful crime:  
Thy blood, O Lord, is not yet dry,  
But that it may help me in time.

3. Haste now, O Lord, haste now, I say,  
To pour on me the gifts of grace,  
That when this life must flit away  
In heav'n with thee we may have place,  
Where thou dost reign eternally  
With God, which once down did thee send;  
Where angels sing continually,  
"To thee be praise, world without end."



Text and music are taken from the earliest known source, John Day's *Certaine Notes*, partly printed in 1560 but not issued until 1565 (STC 6418-9). The second and third verses are set out in full with slight differences in the music, and the whole is completed with a simple plagel Amen.

Certain changes were made when the tune was reprinted in monophonic form in *The Whole Booke of Psalmes*, 1562 (STC 2430) and harmonized in *The Whole Psalmes in Foure Parties*, 1563 (STC 2431). The last note of each 8-note phrase becomes a breve, to indicate a pause, and the rhythm is simplified at measures 27-8: the

altered form of the tune may be seen in Maurice Frost, *English & Scottish Psalm & Hymn Tunes* c. 1543-1677 (London, 1953), no. 186. The words were also slightly altered: 'cries' to 'cry', 'eyes' to 'eye', 'thee offend' to 'do offend.' A number of changes were made in the alto and tenor parts in the 1563 book, chiefly in rhythm and in the additon of passing notes. In all these early sources the piece was called simply *A Prayer*: the name *The Lamentation* appears only in later editions.

All barlines are editorial. Spelling and punctuation are modern.

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## ON THE DISPLAY OF HYMN TEXTS

Erik Routley



Erik Routley is a minister of the United Reformed Church of Britain and is Professor of Church Music at Westminster Choir College, Princeton, New Jersey. A prolific author, his latest book is *Church Music and the Christian Faith* (Agape, 1978).

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On page iv of the Preface of the 1933 Presbyterian *Hymnal* there are these words:

*The words of the hymns have been placed between the staves of music because of a general and urgent demand.*

This fairly accurately dates the present custom of displaying all hymns with the words interlined within the music-staves. It must be obvious that this also dates the beginning of the age of ignorance among choirs and congregations about what the texts of hymns say, since this custom distorts the manner of writing out poetry and totally confuses the eye. Secondly, it makes it impossible for anyone to read the text as a free-standing poem, and therefore either to enjoy it or to distinguish between a text that is good craftsmanship and one that isn't. Thirdly, it removes the visual pleasure of seeing the shape of a stanza, of distinguishing between the visual impact of a stanza of "A mighty fortress" and a stanza of "Christ is made the sure foundation." Fourthly, it has encouraged among hymn-singers a contempt of short stanzas, and an almost total ignorance of the great heritage of common meter tunes; the hymn that occupies a whole page of a hymnal is always regarded as being of more consequence than that which occupies only half a page. Fifthly, it encourages people to move to the wrong line each time a switch of music systems takes place (as I know through

sitting next to enthusiastically singing ministers whose minds are often on something else than the hymn anyhow). Sixthly, it encourages editors to abridge texts so that not too many lines are within the music staves and the above accident is made less likely. Seventhly, it has probably contributed to the inexpressive singing of hymns now so normal, since even the musician finds it difficult to carry in his or her mind a text which is presented to the eye as a series of disjointed syllables, and since all hymns are presented in one of two shapes: half a page or a whole page.

The advantages of the system are that it saves paper fairly often and that it makes everything easy for musicians, the assumption obviously being that a congregation is very largely composed of musicians.

There is nothing to be done about this. People are perfectly content with it. Publishers won't dare adopt any other format. Only the *Hymnal 1940* in its melody-only edition presents people nowadays with a hymn text set out so that they can assimilate it intelligently; The *Lutheran Worship-Supplement* of 1969 did this, but it is not within my knowledge that the new *Lutheran Book of Worship* which no doubt will replace it, will do it.

However, I have noticed one point at which error is creeping in, and yet at which something can be done to re-



dress what I think a lamentable state of things. This is when, as seems to be increasingly happening, hymns are transcribed for occasional use in church bulletins or elsewhere. In such a case quite often (assuming that copy-rights have been cleared) a text will be written out with a line of melody. Naturally the convention of setting out stanzas which has prevailed for at least 150 years has been forgotten, and confusion has arisen about which comes where. If you have a fairly large page, and want to save space by setting out your stanzas in two columns, the accepted way of doing so is this:



and not this:



If you want to save a line or a column by not numbering the stanzas, then we must accept a convention here, and this is the one which hymn book editors have always followed. There is no point in altering it. An odd stanza (the fifth of five for example) ought to be centered below the others:



Of course, where the stanzas are of more than eight syllable lines, the problem doesn't arise.

But secondly, I have even found that people who write out texts are not now sure where a line ends. I have seen this sort of display:

*Breathe on me breath of God, fill me  
with life anew, that I may love what  
thou dost love  
and do what thou wouldst do.*

If all you have to copy from is the sort of display modern hymnals have, then you have to consult the metrical index which tells you (unless you have the *Worshipbook* with its preposterous "PM") how syllables are grouped. Then it is necessary so to set out a stanza that, on the whole, lines that rhyme with each other are set to the same margin. But this occasionally conflicts with the natural visual rule that longer lines begin further to the left than shorter ones. It is the compromises between these two needs that actually produce the visual character of stanzas, and give the eye a signal about the literary character of the hymn which it is a pity to withdraw. Most readers of these pages will know all this, so it is unnecessary to multiply examples; but there seems to be enough ignorance about the conventions nowadays—generated of course by this abysmal way of printing hymnal pages, and supported only by those who think music more important than words in worship—to make it perhaps useful to give a few.

The way to set out a common meter stanza, whether it rhymes a.b.a.b. or x.a.x.a. (that is, with or without rhyme between lines 1 and 3) is ideally this:

*Our God, our help in ages past,  
our hope for years to come,  
our shelter from the stormy blast  
and our eternal home.*

The six-syllable lines are centered so as to produce a visually more agreeable effect than

*Our God, our help in ages past,  
our hope for years to come. . . .*

You would also set out "All people that on earth do dwell" like that, the second and fourth lines indented because the rhyme scheme is a.b.a.b. and the a's have a different starting point from the b's; but "Jesus shall reign" would have all lines to the same margin because the rhyme scheme is couplets

(aa.bb). Again: "Jesus, lover of my soul" would have lines 2,4,6,8 starting a little to the right of lines 1,3,5,7, while "Hark! the herald" would have at least the first eight lines of each stanza all to the same margin—though here sometimes the refrain lines are slightly indented (but strictly they needn't be printed at all).

A stanza form which constantly trips people up is the six-line stanza with approximately equal lines. It is worth pondering the difference between these four forms.

(a)  
*Come, O thou Traveller unknown  
 whom still I hold, but cannot see;  
 my company before is gone  
 and I am left alone with thee.  
 With thee all night I mean to stay  
 and wrestle till the break of day.*  
 (a.b.a.d.cc)

(b)  
*Eternal Father, strong to save,  
 whose arm doth bind the restless wave,  
 who bid'st the mighty ocean deep  
 its own appointed limits keep,  
 O hear us when we cry to thee  
 for those in peril on the sea.*  
 (aa.bb.cc)

(c)  
*I'll praise my Maker while I've breath,  
 and when my voice is lost in death  
 praise shall employ my nobler  
 powers;  
 my days of praise shall ne'er be lost  
 while life and thought and being last  
 or immortality endures.*  
 (aa.b.cc.d)

(d)  
*Christ is the King! O friends, rejoice;  
 brothers and sisters, with one voice  
 let the world know he is your choice.  
 Ring out, ye bells, give tongue, give  
 tongue;  
 let your most merry peal be rung,  
 while your exultant song is sung.*  
 (aaa.bbb)

Note that words that overrun in lines containing an unusually large number of letters should come under the far end, not the beginning, of a line, as in that last example. There is no way of visually distinguishing between (b) and (d), except possibly by indenting just the fourth line of (d) to indicate the start of a second half. Metrical index editors constantly confuse the various forms of 6 x 8 meter, and there is always the possibility of trying to set a tune appropriate to (a) or (b) to a text in (c) or (d). The result would, of course, be very incongruous.

Here is another trap.

(a)  
*Christ is made the sure foundation,  
 Christ the head and corner-stone,  
 chosen of the Lord and precious,  
 binding all his church in one.  
 holy Zion's help for ever  
 and her confidence alone.*

(b)  
*Open now thy gates of beauty,  
 Zion, let me enter there,  
 where my soul in joyful duty  
 waits for him who answers prayer;  
 O how blessed is the place  
 filled with solace, light and grace!*

Printing the stanza (b) on the same pattern as (a) gives an ugly and confusing effect: the difference is obvious if you simply watch the meter.

Occasionally an internal rhyme suggests a more complex display; judgment about this is not always consistent. We don't usually print

*Fight the good fight  
 with all thy might;  
 Christ is thy strength and Christ thy  
 right;  
 lay hold on life, and it shall be  
 thy joy and crown eternally.*

And probably we shouldn't, because there is no known tune which makes anything of that internal rhyme. On



the other hand, it isn't out of place to print, in Fosdick's hymn

*. . . crown thine ancient church's story,  
bring her bud to glorious flower;  
grant us wisdom.  
grant us courage  
for the facing of this hour*

partly because the "refrain line" interrupts the rhyme scheme and partly because any suitable tune does make something of the rhythm of that line.

It's all easy to do when you get the hang of it. Only short meter provides a real exception. Here we have the rather unusual sight of unequal lines rhyming (though often an x.a.x.a. rhyme scheme gets rid of that), and the system tends to break down. The usual way to setting this out is:

*Bless'd be the tie that binds  
our hearts in Jesus' love;  
the fellowship of Christian minds  
is like to that above.*

Another possibility would be;

*Bless'd be the tie that binds  
our hearts in Jesus' love;  
the fellowship of Christian minds  
is like to that above.*

But since a short meter tune has an unusual shape which at once impresses itself on a singer, it's probably better to use the former pattern, which suggests at once the odd, and when well done, impressive abruptness of short meter.

With that as guide, try setting out, with as much visual intimation of the line-proportion and tune-shape as possible, a stanza of "Praise to the Lord, the Almighty." The result can be eye-catching and delightful; so it is with "Wake, awake, a voice is calling."

One or two details might be added. Capital letters were, in older poetry, placed at the beginning of every line. Here I personally favor the departure from tradition. The use of capitals only where they would be used anywhere else gives the visual aspect of the verse

a smoother flow. This principle has for the first time been consistently applied in *New Church Praise* (1975). (I was on the committee but didn't suggest it.) Occasionally the effect is very important—where a sentence doesn't end with the end of a stanza. The most famous example of all is,

*Our God, our help in ages past,  
our hope for years to come,  
our shelter from the stormy blast  
and our eternal home;  
under the shadow of thy throne  
thy saints have dwelt secure. . . .*

One which was recently pointed out by a classics schoolmaster in Britain, R.L. Arrowsmith, as actually needing a correction of Isaac Watts's punctuation, is this (from "Jesus shall reign"):

*For him shall endless prayer be made  
and praises throng to crown his head;  
his name like sweet perfume shall rise  
with every morning sacrifice.*

*people and realms of every tongue  
dwell on his love with sweetest song.*

. . .

"Dwell" in the second stanza is in the future tense, as is "throng" in the first, and grammatically the two stanzas are all one sentence. This means that the "For him" stanza must never be omitted: but a theological objection would be properly overcome if we wrote there "Through him. . . ."

The printing of oblique cases of our Lord's Name is an awkward matter about which it would be wise to try to achieve some unanimity. In the first place, the form *Jesu* is a Latin vocative; that is, it can only be used when you are directly addressing the Lord, "Jesu, thou joy of loving hearts. . . ." But it is nowadays unnecessary as well as *cacophonous*, and it is sensible now always to print the Name in full, "Jesus, thou joy of loving hearts." "But what we must never print is, as we often find in an example already quoted, "our hearts in Jesu's love," or "All hail the power of Jesu's name." That is as illit-

erate as talking about *C.S. Lewis's book*. Unfortunately the form *Jesus's* is too ugly to use; we can be content with *Jesus'*—an apostrophe after the final "s." So we must write "All hail the power of *Jesus' name*," and pronounce it so.

There is at present no established convention about the use of a capital letter for pronouns referring to the divine names. On the whole modern custom is against writing

*Under the shadow of Thy throne  
Thy saints have dwelt secure;*

but in some places where synonyms are used very emphatically, capitals seem to come naturally:

*Jesus, my Savior, Shepherd, Friend,  
my Prophet, Priest and King.*

Yet just now I naturally wrote, "Jesus, thou joy of loving hearts." Either way seems natural in certain contexts; it depends how emphatic the synonym is in the writer's scheme.

These guidelines may assist those who so admirably are recovering our chance to read hymns properly by set-

ting out their texts in church bulletins. The proper use of these techniques adds very greatly to the enjoyment of hymn singing by people who, as they always should, learn hymn tunes by ear. Only choirs (if indeed they do) need interlined editions, and only a few very irregular texts need be so printed in ordinary hymnals. But if you want to see how ingeniously irregular texts can be presented in stanza form to guide a non-musicianly singer, look at the *Clarendon Hymn Book* (Oxford, 1936). In those cases the normal indenting system has to give place to a different one, but it works very well. Here is just one example:

*Fight the good fight with all thy might;  
Christ is thy strength and Christ thy right;  
lay hold on life, and it shall be  
thy joy and crown eternally.*

It is thus set for the tune RUSHFORD, as hymn 560 (i) in the *Hymnal*-1940. The left placement of "thy" indicates an upbeat entry.

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# Writing Hymns for Mentally Retarded Persons

Joe Pinson



Joe Pinson is a music therapist at the Denton State School, Denton, Texas. A native Texan, he holds degrees from Southern Methodist University and the American University, Washington, D.C. He is editor of *New Songs for God's People*, a periodical offering new music for institutional use. Mr. Pinson, a member of the Hymn Society, will be

offering more information about his specialty at the April Convocation.

Throughout history new hymns have been written "because there was a demand" and because "congregations expected to hear new music created expressly for them."<sup>1</sup> The Wesleys wrote hymns for their new converts in America, because there was a great need for melodies and texts which the common man could find relevant. Thomas Tip-lady wrote new hymns and employed new forms of worship at his Lambeth Mission because the materials and forms he inherited were no longer viable. Isaac Watts' hymn writing began with a "complaint about the dullness of singing in the family church."<sup>2</sup> Through the years necessity has produced creative persons to write new music to accomplish the purpose at hand. In my own personal growth I found that my best work is that which has been written to fill a particular need and which is addressed to an unique audience whom I have come to love and respect.

My experience with mentally retarded persons began in 1974 when I inherited choirs at the Chapel of the Denton State School, a residential facility in Texas. The clients were accustomed to a fairly steady and limited diet of sacred music, which included children's songs ("Jesus loves me," "Jesus loves the little children," Praise him, praise him"), spirituals ("Kum-ba-ya,"

"Down by the riverside," "Swing low"), and gospel favorites ("What a friend we have in Jesus," "The old rugged cross," "Amazing grace"). Of the latter group the singers knew the opening lines and key words, but from there on the words came forth in a very free and improvisational style. They were acquainted with a few standard hymns ("Holy, holy, holy," "Come, thou Fount," "We gather together") and several Christmas carols. Texts on some of these had been altered (simplified), which was a step in the right direction. I accepted the situation as it was but soon realized, as have other teachers and therapists, that "our biggest problem is to find songs that are sufficiently simple in their words, melody, and rhythm . . . and yet are suitable in subject and mood"<sup>3</sup> for the chronological age of the clients.

Whenever I hear a layman or professional refer to our institutional population as "retarded children," I regard the label as terribly outdated and an indication of a gross lack of understanding. The clients who make up my choirs are, for the most part, grown persons who have the needs and desires of adults but who possess minds more like those of children. Very special persons? Yes! Children? No! One of the first changes that I made in the singing habits of the chapel was to suggest

dropping the term "little ones" from one of the favorite songs and singing it instead as follows:

*Jesus loves me, this I know; for the Bible tells me so.*

*Everyone to Him belongs; we are weak, but He is strong.*

Shortly thereafter I began writing new words to existing melodies (sacred and secular). One example that comes to mind is the following, which is sung to the tune of "Sidewalks of New York."

*Sing to Jesus; sing a song today.*

*Jesus always listens when we sing and when we pray.*

*Say a pray'r to Jesus; say a pray'r today.*

*Jesus always listens when we sing and when we pray.*

The practice of putting sacred words to secular melodies, although historically well-supported, has never been too satisfying for me personally; however, the response to this song was very good, and I realized that it was a combination of the easy text coupled with a slow-moving melodic line of limited range that made it successful. I copied the style of that song in an original composition, which has become a favorite among my clients. Its augmented melodic motion makes it ideal for the inclusion of signs for the deaf, another avenue of expression which many of my people relate to in a very positive way. The song is called "God is Love."

E<sup>b</sup> Gm Fm B<sup>b</sup>7 Fm B<sup>b</sup>9 E<sup>b</sup> E<sup>b</sup>7



1. God is love; \_\_\_\_\_ God is love; \_\_\_\_\_  
2. God is love; \_\_\_\_\_ God is love; \_\_\_\_\_  
3. God is love; \_\_\_\_\_ God is love; \_\_\_\_\_

C Fm B<sup>b</sup>7 E<sup>b</sup> Fm B<sup>b</sup>7 E<sup>b</sup>



Sun and moon and stars all know; God is love. \_\_\_\_\_  
Birds and bees and trees all know; God is love. \_\_\_\_\_  
You and me and we all know; God is love. \_\_\_\_\_

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All hymns are songs, but not all songs are hymns. I'm certain there would be no argument about that. Much of my writing in this very special situation has been what I would categorize as songs; however, having grown up in a tradition of great

hymns, it has been my aim to gradually include more hymn-style compositions for our use. Some of the earlier songs seem to point in that direction. The following song, which is also frequently requested at the school, has the general feeling and flow of a hymn.



G7 + C F G7 C G7

1. We see God in His peo - ple ev' - ry - where.

2. We hear God in His peo - ple ev' - ry - where.

3. We feel God in His peo - ple ev' - ry - where.

Am D7 G7 (4-3)

We see God in His peo - ple ev' - ry - where.

We hear God in His peo - ple ev' - ry - where.

We feel God in His peo - ple ev' - ry - where.

C C7 F Fm

When His peo - ple love and care;

When His mu - sic fills the air;

When His peo - ple give and share;

C Am Dm G7 C

we see God in His peo - ple ev' - ry - where.

we hear God in His peo - ple ev' - ry - where.

we feel God in His peo - ple ev' - ry - where.

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Note the repetition of word phrases, the limited melodic range, and the avoidance of concepts which are hard to understand. As one hymn writer has observed, "Simplicity of language is a basic necessity—language that is in common use and understood by persons of all levels of education."<sup>4</sup>

It is advantageous to learn to write within certain boundaries of form, word and phrase structure, and tonal range; for "the more art is controlled, limited, worked over, the more it is free."<sup>5</sup> Or to put it another way, "it is helpful for the composer to begin by fencing himself in with all the limitations he has to deal with. Then he is totally free to express himself."<sup>6</sup>

The recent acquisition of a console-type organ which lends itself to playing hymns properly, the musical growth of my choirs (a very slow but steady progress), and my own rethinking of what is best and most useful has been the impetus for my beginning to write what I would describe as hymns for my congregation. An example is included below. This hymn is more complicated than the preceding song examples; but the range is appropriate, and rhythmic motion and slight modulation present no problems. From a textual standpoint it might be necessary to use pictures or signs to teach our congregations the verses, but they are well within the grasp of a good portion of my clients.

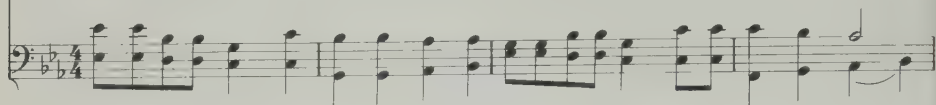
# BLESSED BE OUR FATHER GOD FOREVER

Words and Music by Joe Pinson

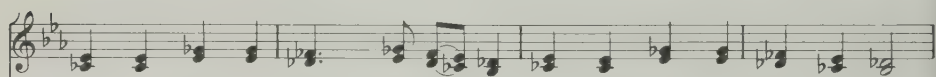
## REFRAIN



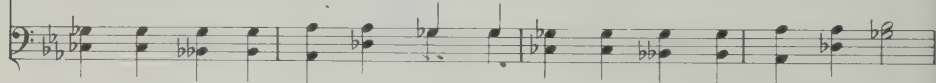
Bles - sed be our Fath - er God for - ev - er; Sing a song of praise to the Lord on high.



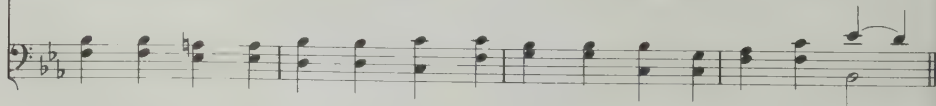
Bles-sed be our Fath - er God for - ev - er. Lift your hands and voi - ces to the sky.



1. Give Him thanks for clouds and sun - shine; give Him thanks for wind and rain.
2. Give Him thanks for sounds of mu - sic; give Him thanks for birds that sing.
3. Give Him thanks for run - ning wa - ter; give Him thanks for clothes we wear.



Give Him thanks for hill and val - ley; give Him thanks for field and plain.  
Give Him thanks for strings and brass - es; give Him thanks for bells that ring.  
Give Him thanks for food and shel - ter; give Him thanks for pure clean air.



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Some of the songs and hymns I've written have found good use and acceptance among retarded persons in my own congregation and in other similar institutions. It is gratifying to see a few of the pieces finding their way to more general use in community churches through the efforts of interested persons and publishers. The retarded citizens of our lands are not nearly so different as misunderstood,

and when it comes to matters of faith, they are first-class citizens.

### Footnotes

<sup>1</sup>Robert Baker, "New Sacred Music for Our Time" *The Hymn*, 18 (April 1967), 52.

<sup>2</sup>Robert Guy McCutchan, *Our Hymnody*, 2nd ed., Abingdon, 1937, p. 22.

<sup>3</sup>J. P. B. Dobbs, *The Slow Learner and Music*, Oxford Univ. Press 1972, p. 32.

<sup>4</sup>William Watkins Reid, "Looking Ahead in Hymnody" *The Hymn*, XXIII, 3, p. 88.

<sup>5</sup>Igor Stravinsky, *Poetics of Music*, Vintage Books, 1942, p. 66.

<sup>6</sup>Carl Schalk, "Church Music in Transition" *The Hymn*, XXV, 2, 62.

## Executive Committee Works On Constitution

The main business of the Executive Committee at its October 16-17 meeting was to deal with changes needed to update the Hymn Society's Constitution and By-Laws. Proposed changes recommended by the Executive Committee will be brought to the Annual Meeting of the HSA during the April 22-24 Convocation.

100% of the Executive Committee members were present. Also attending were W. Thomas Smith, Executive Director, and Deborah Sasse Jones, Assistant to the Executive Director. Most sessions were held at Dayton, Ohio's historic Westminster Presbyterian Church, where John Finley Williamson began his famous Westminster Choir in the early part of this century. A dinner meeting was held at nearby Springfield on the campus of Wittenberg University, the distinguished institution that for two and a half years has provided facilities for the National Headquarters of the Hymn Society.

In addition to constitutional matters, several other items of significance were dealt with by the Executive Committee. In view of rising costs, the Committee voted to increase the regular individual membership dues from \$10 to \$15 a year. Other categories of mem-

bership dues increased are Supporting Membership (now \$25), Contributing Membership (\$50), and Life Membership (\$250). The Committee also set new prices for HSA publications but at the same time made provision for a 10% discount for members on any literature purchase of \$10 or more.

Several meeting dates were set by the Committee: Promotion and Research Committees, April 25 (morning); Executive Committee, April 25 (afternoon and evening), October 17 and 18; and a National Convocation on Congregational Singing (for invited representatives of various denominations) at Wittenberg University, October 15 and 16. The Committee voted to hold two Convocations in 1980, one in the East at Westminster Choir College, Princeton, New Jersey, and one in the West at a place to be selected.

The Committee also acted to reduce the size of the Promotion and Research Committees. These two committees whose members are appointed annually by the President, shall number five plus the Chairman, with the proviso that on occasions qualified consultants be invited to attend committee meetings at the expense of the Hymn Society.

# Stylistic Traits of Southern Shape-Note Gospel Songs

Shirley Beary



*Shirley Beary is Professor of Music at Southwestern Adventist College, Keene, Texas, where she has taught since 1959. This article is based on her doctoral dissertation: "The Stamps-Baxter Music and Printing Company: A Continuing American Tradition, 1926-1976" (D.M.A., Southwestern Baptist Theological Seminary, 1977).*

The main thrust of the seven-shape note movement issued from the Shenandoah Valley of Virginia where Harrisonburg, Virginia, became a focal point for the publishing and distribution of this branch of folk hymnody. Early native composers had simply borrowed poetic texts from church hymnals and psalters and set them to newly composed tunes; however, following the Civil War and under the strong influence of the Sunday school movement and the wider acceptance of the gospel hymn, writers for the seven-shape tradition no longer felt compelled to use church sources for their texts. They began to write their own sacred lyrics to set to music. Thus many of the resulting gospel songs, both texts and music, were written by composers whose entire musical training had been obtained through the singing schools.<sup>1</sup>

Numerous gospel music publishing houses were established throughout the South and the Southwest. Probably the most successful were the Ruebush-Kiefer Company of Dayton, Virginia; the A. J. Showalter Company of Dalton, Georgia; the James D. Vaughn Company of Lawrenceburg, Tennessee; and the Stamps-Baxter Music and Printing Company of Dallas, Texas. Thousands of gospel songs have been published by these companies to accommodate the needs of the southern singers. Al-

though the songs used for this study have been taken from Stamps-Baxter books, they are representative of the gospel song tradition in general.<sup>2</sup> The songs of any given company do not have a distinctive sound, but rather they all share a common poetic language and musical style along with the characteristic seven-shape notation.

The gospel songs of the seven-shape tradition are viewed here, not as songs for the worship service, but as songs with religious words to be used for singing conventions and singing schools.<sup>3</sup> That is, they are intended, rather for semi-religious activities outside the structured church program and the emphasis has been directed toward audience participation in the singing. Although in their educational context the songs have functioned in a musical system outside the mainstream of conventional music, they have nevertheless brought a sense of musical achievement to many people.

George Pullen Jackson referred to this style of music, which appeared toward the close of the Civil war as "gospel-hymn-tinged religious music in shape notation."<sup>4</sup> The appearance of the new style was not spectacular, and its acceptance by the southern singers was slow because they resisted giving up their earlier practice of singing from four syllables and four shapes. The "gospel-hymn-tinged songs" that

evolved from the sacred music of the rural South metamorphosed from their original state to include stylistic characteristics from camp-meeting hymns, Sunday school gospel hymns, secular popular songs, barbership quartet songs, the glee club manner of singing, and even some of the rhythmic characteristics of jazz.<sup>5</sup> Although the singers of the four-note tradition preferred to sing unaccompanied, the seven-note singers welcomed instrumental accompaniment, and the piano became a favorite instrument for that purpose. As the various styles of popular music became evident, many of them were absorbed by the gospel music pianists, and we find that the accompaniments used today are a mixture of swing, jazz, full chords, octaves, and arpeggios.

### Textual Characteristics

The writers for the seven-shape tradition wrote original poems which covered the gamut of human emotion in light of the biblical gospel. There are songs dealing with the brevity of life, songs expounding on salvation from sin, songs concerning the virtues of righteous living, songs about mother, and songs that expose the hardships of the Christian way. Almost any experience of life could provide the writers with the basis for a song text.

The virtues of Christian living have been presented in several different aspects, but two thoughts that have received a great deal of attention are the joy that comes if one lives right, and the consequences that comes if one does not. Death is treated or alluded to in many of the songs; it is spoken of as sleep with the hope of a better hereafter. Heaven and the manner of arriving there have attracted the attention of most of the writers. Interestingly, the methods of traveling, which are numerous, appear to keep pace with

the advances made in modern modes of transportation. For example:

*When my boat sails across the cold  
Jordan,  
The Savior my pilot will be,  
He'll land me safe at heaven's bright  
portals,*

*Where loved ones are waiting for me.*  
"When my boat sails" by J. R. Baxter, © 1960 by Stamps-Baxter Music and Printing Co. in *Morning Light*, no. 90. Used by permission.

*Life is like a mountain railway,  
With an engineer that's brave;  
We must make the run successful,  
From the cradle to the grave;*

"Life's railway to heaven" by M. E. Abbey, © 1960 by Stamps-Baxter Music and Printing Co. in *Good Songs*, no. 90. Used by permission.

*Some glad morning when this life is o'er  
I'll fly away;  
To a home on God's celestial shore,  
I'll fly away.*

"I'll fly away" by Albert Brumley, © 1932, Hartford Music Co., owner. Used by permission by the Stamps-Baxter Music and Printing Co. in *Wonderful Message*, no. 6. Used by permission.

Songwriters also looked to the Bible and to pre-existing hymns for inspiration. Scattered among the songs can be found texts based on scriptural passages, on titles of familiar hymns and gospel songs, and occasionally we find a paraphrased psalm. H. W. Elliott chose to paraphrase Psalm 23 in the following manner:

*The Lord is my Shepherd, I shall not  
want,*

*He leadeth me night and day,  
In pastures of green, by waters so sweet,  
He guide's [sic] me in wisdom's way.*

*When to the dark valley of death I come,  
No evil then will I fear;*

*Thy rod and Thy staff, will comfort me  
there,*

*And make my way bright and clear.  
The table is spread, and my soul shall  
feast;*

*And never know want or care,  
Anointed with oil, my head, it shall be,  
My cup filled with pleasure there.*



*Forever to dwell in the house of God,  
The shadows all past and gone,  
With Jesus my King, His praises to sing,  
While ages roll on, and on.*

"The Lord is my shepherd" by H. W. Elliot, p. d., in *Favorite Radio Songs*, no. 43. Used by permission.

The two poetic meters found most frequently in the texts are the iambic and the trochaic. Iambic meter, the most common pattern used in English poetry (○ /), is best used for texts that are propositional because the upbeat allows time for an idea to start development and to reach its climax at the end of the phrase or line of text.<sup>6</sup>

○ / ○ / ○ / ○ / ○ / ○ /  
*Once I was lost, my soul was black within*  
"Higher Ground" by Walter Edm'aston, © 1965 by Stamps-Baxter Music and Printing Co. in *Morning Sunbeams*, no. 18. Used by permission.

The trochaic pattern, the reverse of the iambic (/ ○), starts with the accent and is used where directness of thought is desired. Because gospel song-writers tend to present their thoughts simply and directly, the trochaic meter is well-suited to their style of poetry. It is found in abundance throughout the songbooks.

/ ○ / ○ / ○ /  
*Glory, glory, what a day*

/ ○ / ○ / ○ /  
*When He calls me home to say.*

"When he calls us home" by Bonnie Allen, © 1958 by Stamps-Baxter Music and Printing Co. in *Living Gems*, no. 26. Used by permission.

The anapestic meter (○○ /), originally not thought to be sufficiently respectable for religious music, was popularized by Charles Wesley in his hymns. A few gospel songwriters have also found this meter congenial to their poetry.

○○ / ○ ○ / ○ ○ / ○ ○ /  
*In a land far away is a soldier today*

○○ / ○ ○ / ○ ○ /  
*Where the angel of peace hovers 'round;*  
"When the Angel of peace shall come down" by Albert E. Brumley, © 1944 by Stamps-Baxter Music and Printing Co. in *Grateful Praise*, no. 6. Renewed in 1972. Used by permission.

Occasionally a writer, either by intent or by mistake, has made use of a

poetic device known as modulation. Poetic modulation, a temporary change of meter, is designed to relieve monotony and add variety to the text. M. D. Hart, in his poem "A Shelter In the Time of Storm," used a choriambus (a foot consisting of a trochee followed by an iambus).

/ ○ ○ / ○ / ○ /  
*Christ is our Rock, in Him we hide*

"A shelter in the time of storm" by M. D. Hart, © 1956 by Stamps-Baxter Music and Printing Co. in *Matchless Gift*, no. 30. Used by permission.

Although meter frequently posed a problem for the writers, they appeared to have less difficulty with rhyming. Examples of both good and bad rhyming procedures are found in the songs. Writers used various rhyming devices such as rhyming couplets.:

*When my work down there is ended  
and I cross the swelling tide, A  
I shall view the blessed Savior  
to where with Him I shall abide. A  
How my heart in joy shall praise him  
for His mercy, truth and grace, B  
With the millions gathered there  
from ev'ry nation and each race. B*

"What a happy day" by Thelma M. Jordon, © 1963 by Stamps-Baxter Music and Printing Co. in *Upward Way*, no. 94. Used by permission.

and cross rhyme:

*There is music in my soul today, A  
For the Savior pilots me; B  
Harbor bells are ringing o'er the way A  
\* And at home I soon shall be. B*

"Harbor Bells" by Virgil Stamps, owner, in *Harbor Bells*, No. 2 no. 1. Used by permission.

Some writers employed an ABCB pattern:

*God so loved this sinful world A  
Christ His Son He gave B  
To bleed and die on Calvary, C  
Lost souls from sin to save. B*

"Jesus paid it all" by Eugene H. Whitt, © 1961 by Stamps-Baxter Music and Printing Co. in *Holy Light*, no. 59. Used by permission.

And occasionally a writer would rhyme all of the lines:

*Ring the bells of heaven  
clearly over the foam, A  
Cheering the sad and lone. A*

*Sending out a message  
from the beautiful home,  
Oh joy bells of heaven,  
ring on and on.* A A

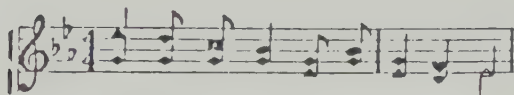
"Joy bells of heaven ring on" by Terry Pillow, © 1958 by Stamps-Baxter Music and Printing Co. in *Living Gems*, no. 27. Used by permission.

### Musical Characteristics

One must be mindful that this music was created largely for groups of untrained singers and not for professional musicians; consequently, it never reached the sophisticated levels of the hymns and the religious art music performed in many churches. Melodic, harmonic, and rhythmic characteristics were conceived with the capabilities of

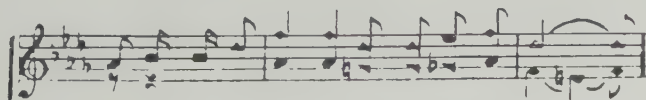
the gospel singer in mind. Melodies are limited in range; 42 per cent of them do not exceed an octave, and 20 per cent of them are confined to the range of a fifth or sixth. 18 per cent of the melodies are written within the melodic interval of a ninth, while only 7.3 per cent of them cover the expanse of a tenth. As a further accommodation to the singers, the song-writers try to keep their melodies on the staff although they occasionally go to the first space above (g").

The melodies are constructed in a variety of ways. Some are written with a downward movement.



"Sweet bye and bye" by Luther Presley, © 1958 by Stamps-Baxter Music and Printing Co. in *Living Gems*, no. 7. Used by permission.

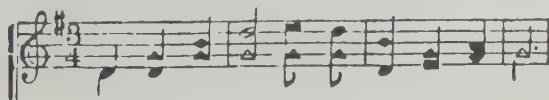
Some are designed with an upward thrust.



"Oh won't it Be Grand" by Aubry Graham, © 1965 by Stamps-Baxter Music and Printing Co. in *Redeeming Love*, no. 38. Used by permission.

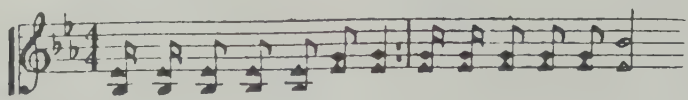
Some melodies form a curvilinear line in which there is a series of proportioned curves where an ascending

movement is counterbalanced by a descending one.



"What would you give in exchange" by J. H. Carr, © 1940 by Stamps-Baxter Music and Printing Co. in *Favorite Radio Songs*, no. 42. Renewed 1978. Used by permission.

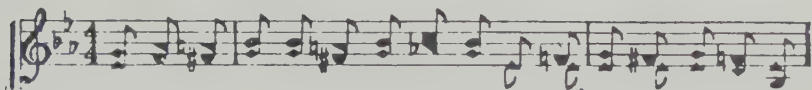
There is a tendency for writers to use many repeated notes in their melodies, thus giving them a static quality.





Modulation is rarely found in the songs, but the composers use non-harmonic tones freely. Upper and lower neighbor tones, passing tones, and

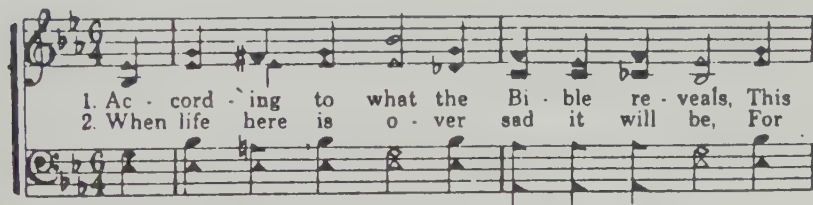
changing tones introduce chromatic notes into both the melodies and the harmonies of the songs.



"The Christian caravan" by Renus E. Rich, © 1962 by Stamps-Baxter Music and Printing Co. in *Gospel Way*, no. 68. Used by permission.

Rhythmic treatment varies with the style of the song. Hymn-like songs move rather sedately with a straight-

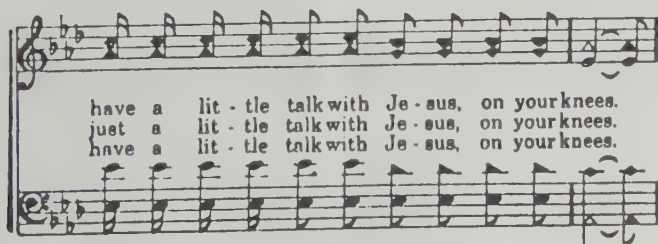
forward rhythm and a syllabic setting of the texts.



"On the judgment day" by B. B. Edmiaston, © 1956 by Stamps-Baxter Music and Printing Co. in *Matchless Gift*, no. 15. Used by permission.

However, many of the songs move at a rapid pace with a quick succession

of many notes of small time values in each measure.



"Have a little talk with Jesus" by Jessie Davison Wolfe, © 1961 by Stamps-Baxter Music and Printing Co. in *Holy Light*, no. 72. Used by permission.

There is a tendency to sing the songs rapidly, and with the syncopated beat inherent in much of the music, the mood can get very lively. Ezra B. Knight, music editor for the Stamps-Baxter Company, is of the opinion that the songs are sung faster in the South than they are in the Southwest. The syncopated beat with its displaced accent, normally associated with ragtime music and jazz, has been favored by shape-note gospel hymn writers. This rhythmic feature, probably more than any other, has given much of the gospel music its jaunty dance-like character. Many of the songs are written in quadruple meter, which lends itself conveniently to a syncopated rhythm that is easily accentuated by the piano accompaniment.

### Stylistic Characteristics

There are four distinct styles among shape-note gospel songs.

1. Songs with straight-forward rhythm and a hymn-like treatment.
2. Typical singing convention songs in which one voice carries the melody while the other voices perform an off-beat harmonic accompaniment.
3. Songs in the afterbeat style—also called the "backfire" or "static" style.
4. Contrapuntal songs.

The hymn-like song has straight rhythm with little or no syncopation; the tempo can be slow or moderately fast, and the harmony is usually simple.

A favorite singing convention song style is the statement-repetition style in which one voice carries the melody while the others sing an harmonic repetition of each phrase, either literally or altered. In this style the melody may remain in one voice, or it may migrate

to another voice. Frequently the melody is carried by the bass voice, and the three upper voices sing the harmonic repetition, or it may be reversed with the melody in the soprano and the repetition figure in the lower voices. Sometimes the melody is found in an inner voice.

The treatment of rhythm has changed from time to time. A rhythmic device that caught the attention of gospel songwriters during the 1920s was the "afterbeat," a technique borrowed from band music. The afterbeat has one voice that clearly carries the melodic line, while the other voices sing a word or a syllable on the second half of the beat. Although in description the afterbeat seems similar to the statement-repetition style, it is, in reality, different in sound, for in the former style the voices singing the accompaniment figure continue through the measure(s), but in the afterbeat style the voices that come in on the last half of the beat are held only for the remaining portion of that beat. The effect is similar to the oompah-pah sounds of a brass band. This style was popular in the conventions for a few years, but eventually the singers grew tired of it. "Give the World A Smile," a theme song for several of the Stamps-Baxter quartets, was probably the best known of the afterbeat songs.

The fourth style, the contrapuntal song, is atypical of the songs used at the conventions. Each voice is a melodic line with its own text. This style of writing gives evidence of a more advanced understanding of the principles of composition than does the average convention song. Because of the more advanced musicianship required to sing the contrapuntal song, it has not become as popular as the other styles.

CHORUS

read-y to leave this world. Gettin' read-y to leave this world. I'm a gettin' ready, to leave this world. Gettin' ready, gettin' ready

Read-y to leave this world, Gettin' ready for the leave this world of sor-row, I'm a gettin' ready for the leave this world, Gettin' ready for the

Read-y, gettin'

"Gettin' ready to leave this world" by Luther Presley, © 1937  
by Stamps-Baxter Music and Printing Co. in *Starlit Crown*.  
Renewed 1965 in *Good Songs*, no. 106. Used by permission.

The minor mode is almost non-existent in the shape-note gospel songs. Of the several hundred songs analyzed for this study only three were in minor keys. Stamps-Baxter songwriters not only preferred the major mode, they also preferred the flat keys. The keys found to be used with the most frequency were (in this order) E-flat, A-flat, B-flat, F, G, C, and D-flat.

The harmonic treatment of the songs is somewhat stereotyped—another concession to the singers who prefer to have the harmony simple but with an

occasional complex chord. For best results a song should be complicated enough for the singers to want to sing it but simple enough so they can. Typical convention songs are harmonized simply, extensively, but not exclusively, with chord progressions of the tonic, subdominant, and dominant, and their inversions. Despite such limitations, the songwriters have managed to provide a great variety of songs to please the singers who delight in sight-reading new material whenever they get together to sing.

(Continued on page 35)



# Using Hymns With Children's Choirs

Judy Hunnicutt



Judy Hunnicutt is Organist-Director of Music at Sequoyah Hills Presbyterian Church, Knoxville, Tennessee. She is author of an extensive monograph on the "Creative Use of Hymns with Children" which is available from the HSA National Office for \$1.00. (This article appeared in the Hymn Society's column of the September 1978 issue of Music/the AGO-RCCO Magazine and is reprinted by permission. ©1978 by the American Guild of Organists.)

Problem: Your children's choir is presenting a musical program one evening next month. They need all the rehearsal time you can find for this. But they are committed to sing an anthem at next week's service. What can you do? (No fair scheduling extra rehearsals!)

Most directors would turn to one of three possible solutions. First and most obvious would be singing something from the special program. Or you could sing an anthem they already know. But sometimes, for any of several good reasons, these two emergency measures just won't work.

The third possibility is to take a familiar hymn and "dress it up in Sunday clothes." You have a good trumpeter available so you decide to sing an arrangement of "O God, Our Help in Ages Past" in which the choir sings only the melody and the trumpet and organ provide interludes and descant. Everybody knows ST. ANNE. Right?

Wrong! Those same children who have been in church all their lives, who have sung in your choirs for several years, will all too often insist they don't know that tune, even if they've sung it in church at least six times in the past six months.

Something is happening to children these days—or, to be more accurate, something is not happening to them.

They are not being "turned on" to hymns. They regard hymns as something to be endured on Sunday morning (like, to most children, the sermon!) They not only don't know very many hymns, they don't want to know them.

Hymns are the most important part of church music. They are an absolute necessity in the worship service of nearly every branch of the Christian church. They are vital instruments of prayer and praise, adoration and education. Yet to all too many children they are only a necessary evil.

When I was a child, I disliked Brussels sprouts intensely. Now I love them. What happened? Someone prepared them in a way that appealed to my taste buds and I've enjoyed them in many ways since then.

Our children are in somewhat that same position. They groan at the thought of singing hymns, but hymns are an important part of their spiritual growth. We directors must find a "recipe" for serving hymns which will appeal to their developing "taste buds."

How to do it? What works for one person may not be the least bit successful for another. First, survey your children. Pick out ten hymn tunes you are sure they know, give them pencil and paper, and see how many they can name. Also, ask them to name their

favorite hymn and, briefly, tell why they like it. When you have studied the results of this survey, you'll know where to begin. It may be with hymns new to the congregation, but don't be surprised if it's an "old faithful" you were sure they already knew. Sit down and plan carefully and in detail a hymn study program. Brainstorm awhile. How many things can you do with a given hymn? What games can be based on it? How can you use it in church? Where are the problems in both words

and music and how will you overcome them?

Check your resource material for ideas, but let your own imagination provide most of the program. Most important of all, remember that enthusiasm is contagious. Be sure you "catch the bug" yourself, then expose it to your children's choirs and see how much you can spread it around! Who knows—you might soon have an epidemic!

## 1979 Convocation Program Previewed

At the Dallas-Fort Worth April 22-24 National Convocation there is something for just about everyone! The program includes a Wesleyan Hymnody monograph by Roger Deschner, Hymns of Fanny Crosby by her biographer Bernard Ruffin, and Hymns of the Social Gospel by James Sydnor. Father Joseph Gelineau, famed French Jesuit priest, will make a major presentation on the Gelineau system of psalm singing. This is his first visit to the USA.

Special interest conferences will be held for college and seminary teachers

of hymnology and for those interested in African hymnody, recent Spanish-American hymnody, and contemporary hymnody. Hugh McGraw, leader of the Sacred Harp singing movement, will lead all participants in a Sacred Harp Sing. The Convocation will conclude with an Interdenominational Hymn Festival led by Hymn Society President William J. Reynolds.

Complete details of the 1979 National Convocation will be provided in a brochure to be sent to HSA members in early February.

## Southern Shape-Note Gospel Songs

(Continued from page 33)

### Footnotes

<sup>1</sup>Jo Lee Fleming, "James D. Vaughn, Music Publisher, Lawrenceburg, Tennessee, 1912-1964," (S.M.D. dissertation, Union Theological Seminary, 1972), p. 16.

<sup>2</sup>In 1974 the Stamps-Baxter Music and Printing Company was bought by the Zondervan Corporation of Grand Rapids, Michigan. However, the company continues to do business at the same location, 201-211 South Tyler St., Dallas, Texas.

<sup>3</sup>The title pages of the convention books read "For Singing Schools, Conventions, Etc." Many gospel songs

have eventually found their way into church hymnals. "Leaning on the Everlasting Arms" by A.J. Showalter is a prime example.

<sup>4</sup>George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill, North Carolina: University of North Carolina Press, 1933, reprint ed., New York: Dover Publications, 1965), p. 345.

<sup>5</sup>*Ibid.*  
<sup>6</sup>Austin C. Lovelace, *The Anatomy of Hymnody* (New York: Abingdon Press, 1965), pp. 13, 75-76.

# A Bibliography of Hymnals in Print for Children and Youth

Al Washburn



Al Washburn is newly-elected Associate Professor of Church Music and Chairman of the Music Division at Golden Gate Baptist Theological Seminary, Mill Valley, California. A native of North Carolina, he holds the B.C.M., M.C.M., and D.M.A. degrees from The Southern Baptist Theological Seminary, Louisville,

Kentucky. He most recently was Associate Professor of Church Music and Organ at New Orleans Baptist Theological Seminary.

The compilation that follows is the result of a questionnaire sent to 48 publishers of religious books. Response was obtained from 75% of them. Without detailed analysis of any hymnal published specifically for youth or children, difficulty arises in assessing the term "hymnal." Hymns and songs are usually found in collections for children, and often for youth. Therefore, some of both are found in this bibliography.

ABINGDON PRESS (United Methodist)

201 Eighth Avenue, South  
Nashville, TN 37202

*Music Our Forefathers Sang*; ed. Ellen Jane Lorenz. 15 hymns for children, \$1.95.

AUGSBURG PUBLISHING HOUSE  
(American Lutheran)

427 South Fifth Street  
Minneapolis, MN 55415

*Young Children Sing*; a leader's book; 125 hymns and songs for ages 3-7; 208 pp.; illustrated; hard cover; \$2.00.

*Young Children Sing*—Combined with record; special combination includes the book, *Young Children Sing*, and teaching record; \$2.50.

*Hymns and Songs for Church Schools*; ed. Ruth L. Olson, for grades 1-9; 256 hymns and songs, prayers, psalms, canticles. 1-24 copies \$3.00 each; 25 or more \$2.75 each.

BETHANY PRESS (Christian Church or Disciples of Christ)

P.O. Box 170  
St. Louis, MO 63166

*Chapbook 2*; c. 1966; for ages 8-20; 186 hymns; worship section included; spiral bound; \$.75.

CONCORDIA PUBLISHING  
HOUSE (Lutheran Church-Missouri Synod)

3558 South Jefferson Avenue  
St. Louis, MO 63118

*Joyful Sounds*; c. 1977; 192 hymns; ages 9-14; worship section included; suggestions for worship; \$4.95.

*The Children's Hymnal*; c. 1955; 300 hymns; ages 8-14; worship/liturgical section; \$4.95.

D. C. COOK PUBLISHING COMPANY (Interdenominational)

850 Grove Avenue  
Elgin, IL 60120

*Preschoolers Sing*; compiled by Marie Frost; c. 1976; 110 hymns for ages 2-5; songs listed alphabetically and



topically.

*Primaries and Juniors Sing*; compiled by Lee Lawrence; c. 1976; 105 hymns for ages 6-12; songs listed alphabetically and topically.

DESERET BOOK COMPANY (Latter-Day Saints)

P. O. Box 659

Salt Lake City, UT 84110

*Sing With Me*; edited by the Music Committee of The Church of Jesus Christ of Latter-day Saints; c. 1969; 350 hymns for ages 3-12; worship section included; \$3.50.

WILLIAM B. EERDMANS PUBLISHING COMPANY (Christian Reformed)

255 Jefferson Avenue, S.E.

Grand Rapids, MI 49503

*Let Youth Praise Him*; edited by the National Union of Christian Schools; 155 hymns for ages 4-14; \$1.75.

*The Children's Hymnbook*; edited by John Hamersma, et al.; 150 songs for ages 3-8.

*Hymns for Youth*; edited by John Hamersma, et al.; 184 songs for intermediate and upper grade pupils.

FAITH AND LIFE PRESS (General Conference Mennonite)

Box 347

718B Main Street

Newton, KA 67114

*The Children's Hymnary*; ed. Arlene Hartzler and John Gaeddert; c. 1968; 213 hymns for Kindergarten through Junior ages; includes topical index, alphabetical index, hymns for age groups listing first lines and titles, and German texts; \$3.50.

FORTRESS PRESS (Lutheran Church in America)

2900 Queen Lane

Philadelphia, PA 19129

*Sing*; ed. R. Harold Terry; c. 1969;

162 hymns for youth and adults; accompaniment edition \$5.95; voice edition \$2.95.

*Young Children Sing*; ed. R. Harold Terry; c. 1967; 133 hymns for ages 3-7; \$4.50.

*Church School Hymnal for Children*; ed. R. Harold Terry, c. 1964; 184 hymns for children grades 3-6; leader's edition with record \$10.00; pupils edition \$1.00 each.

HERALD PRESS (Old Order Mennonite)

616 Walnut Avenue

Scottsdale, PA 15683

*Junior Hymns*; ed. Walter E. Yoder; c. 1947; 149 hymns for ages 9-13; some three part songs; illustrated; includes introductory section on teaching juniors to sing in parts; \$2.00.

*Life Songs No. 2*; ed. S. F. Coffman; c. 1938; 343 hymns for youth; worship section included; choice gospel songs from the 1930s arranged in four parts; \$3.75.

*Our Hymns of Praise*; ed. J. Mark Stauffer; c. 1958; 199 hymns for ages 6-11; illustrated; one, two, and three-part songs; \$2.95.

*Singing Together*; ed. Mennonite Youth Fellowship; c. 1966; 146 hymns for youth; includes chorales, Christmas songs, spirituals, rounds, and folk songs of many nations; 60¢, paperback.

*Jesus Life Songbook*; ed. Richard Crockett and James Horsch; c. 1975; 118 hymns for youth; includes hymns with guitar chords, folk hymns, spirituals, Spanish carols; \$2.95, paperback.

*Sing and Rejoice!*; ed. Orlando Schmidt, c. January 1979; 149 hymns for youth and adult ages; 12 Negro spirituals and texts in English and other languages; \$4.95; \$3.50, spiral bound.

JUDSON PRESS (American Baptist)  
Valley Forge, PA 19481

*Come Sing With Me*; ed. Margaret Cram McNeil; c. 1971; 105 songs for children in nursery school and kindergarten; \$1.95; \$5.95 with record.

LILLENAS PUBLISHING COMPANY (Free Methodist Church; The Wesleyan Church)  
Nazarene Publishing House  
P. O. Box 527  
Kansas City, MO 64141

*Joyfully Sing*; c. 1968; 160 songs for grades 1-6; worship section included; \$1.95.

LOGOS INTERNATIONAL (Renewal Christian)  
201 Church Street  
Plainfield, NJ 07060

*Renewal in Song*; ed. Carole Perkins; c. 1971; 200 hymns for youth; topical index included; \$1.75; \$3.50, guitar ed.

MORAVIAN BOARD OF EDUCATIONAL MINISTRIES (Moravian Church in America)  
5 West Market Street  
Bethlehem, PA 18018

*Moravian Youth Hymnal*; ed. InterProv. Board of Christian Education; c. 1966 (5th edition); 235 hymns; worship section included; combination of Moravian chorales and evangelical hymns; \$2.00.

SEABURY PRESS, INC. (Episcopal)  
Seabury Service Center  
Somers, CT 06071

*Sing for Joy*; ed. Norman and Margaret Mealy, c. 1961; over 200 hymns for ages 4-10; illustrated; \$5.00.

SINGSPIRATION (Interdenominational)  
Zondervan Publishing House  
1415 Lake Drive  
Grand Rapids, MI 49508

*Singing Youth*; ed. John W. Peterson; c. 1966; 300 hymns for grades 7-12; worship section included; \$2.95 and \$1.95.

*Hymnal for Boys and Girls*; ed. Robert J. Hughes; c. 1971; volume I has 166 hymns for grades K-6 and volume II has 157 hymns for grades K-6; worship section included; \$1.95.

WARNER PRESS, INC. (Church of God)  
P. O. Box 2499  
Anderson, IN 46011

*When Boys and Girls Sing: Hymnal for Children*; ed. Dr. Harold L. Phillips; c. 1957; 171 hymns for grades 1-Jr. High; worship section included; \$2.95.

WESTMINSTER PRESS, THE (United Presbyterian)  
1132 Witherspoon Building  
Philadelphia, PA 19107

*Songs for Early Childhood*; ed. W. Lawrence Curry; c. 1958; 146 hymns for children; \$2.75.

*Songs and Hymns for Primary Children*; ed. W. Lawrence Curry; c. 1963; 210 hymns; \$3.50.

*Hymnal for Juniors in Worship and Study*; ed. W. Lawrence Curry; 1966; 107 hymns; \$2.00.

*Worship and Hymns for All Occasions*; ed. W. Lawrence Curry; c. 1968; 256 hymns for youth; worship section and glossary included; \$2.25.

WORLD LIBRARY PUBLICATIONS, INC.  
(Non-Denominational)  
5040 North Ravenswood  
Chicago, IL 60640

*A Hundredfold*; c. 1978; grade 4-college; 38 hymns; contains chord symbols for guitar; 95¢. (quantity price available)

(Continued on page 69)

## SPURGEON'S HYMNALS

Donald C. Brown



Donald C. Brown is professor of Music and Director of Church Music Studies at William Jewell College, Liberty, Missouri. He is a graduate of the University of South Carolina (B.A.) and the Southwestern Baptist Theological Seminary (M. C. M. and D. M. A.). His doctoral dissertation is entitled "The Oxford Movement and Hymnody: 1833-1861."

Charles Haddon Spurgeon (1834-1892) was probably the most popular preacher England produced in the 19th century. He preached to large throngs and reached thousands of others through the sales of his sermons, books, and periodicals. His formal education was limited, but a life-long love of books helped quench his thirst for learning.

From 18 months to the age of seven and one-half he lived with his grandfather, a non-conformist minister as was Spurgeon's father. In that home he first became acquainted with his beloved Puritan writers. Here he read Bunyan's *Pilgrim's Progress* before he was six and claimed to have read it over 100 times in his lifetime.

At 15 he worked in Newmarket as an assistant in a school which was conducted by a Baptist. This brought him his first meaningful contact with the Baptist denomination. Spurgeon was converted in his 16th year and joined the Congregational church at Newmarket. However, since he was convinced that a believer should be baptized before he took his first communion, he sought out and received baptism from a Baptist minister. He soon moved to Cambridge as an "usher" (an under teacher) in a school, and joined the St. Andrew's Street Baptist Church. His formal education ended after the three years spent in his school.

In January of 1852, when only 17, he was called to be pastor of the Baptist Chapel at Waterbeach. The little church showed an immediate growth as church membership swelled from 40 to 100 within a few weeks. Each service was crowded as the reputation of the young preacher spread. This was a harbinger of what was to come, for Spurgeon's entire ministry was remarkable for its appeal to large crowds of people.

He was only 19 when, after careful investigation, he was called to the pastorate of New Park Street Church in London. John Rippon had pastored this church before its move and change of name from Carter Lane.

The Chapel had room for 1,200 worshippers, but when Spurgeon arrived, only about 80 people were attending worship. Almost immediately Spurgeon's preaching filled it to overflowing. Exeter Hall was rented and it too, became crowded. Surrey Music Hall (with room for 10,000 people) was rented and the crowds filled it. At a special service held at the Crystal Palace, he preached to almost 24,000.

In August of 1859, the cornerstone of the Metropolitan Tabernacle was laid. The building was opened for worship on March 25, 1861. As Spurgeon had wished, the building was debt-free. Spurgeon himself contributed about one-sixth of the building cost.





Charles H. Spurgeon, 1834-1892

The preacher was the attraction. The singing was led by a precentor, and there was no organ. Spurgeon left little doubt as to his position regarding instrumental music. In "The Voice of the Ages against Instrumental Music in Worship," a pamphlet published by the Reformed Presbyterian Church of North America, Spurgeon is quoted as having said:

We should like to see all the pipes of the organs in our Nonconformist places of worship either ripped open or compactly filled with concrete. The human voice is so transcendently superior to all that wind or strings can accomplish that it is a shame to

degrade its harmonies by association with blowing and scraping. It is not better music which we get from organs and viols, but inferior sounds, which unsophisticated ears judge to be harsh and meaningless when compared with a melodious human voice. That the great Lord cares to be praised by bellows we very gravely question; we cannot see any connection between the glory of God and sounds produced by machinery.

This, of course, was the view of the Puritans.

Spurgeon described himself as a Calvinist. However, John Calvin would have had some bones to pick

with Spurgeon's theology. In his first sermon, the 16-year old Spurgeon stated: "I know that I was chosen of God in Christ Jesus before the foundation of the world." Yet in spite of the strong Calvinist views of the Puritans he so avidly read, his concern for non-Christians led him to broaden the Puritan concept of election. Spurgeon is reported to have often prayed "Lord, hasten to bring in all thine elect, and then elect some more."

His sermon entitled "Compel Them To Come In" was labeled as *Armenian* by his critics. To this Spurgeon replied:

I am as firm a believer in the doctrines of grace as any man living, and a true Calvinist after the order of John Calvin himself; but if it be thought an evil thing to bid the sinner lay hold of eternal life, I will yet be more evil in this respect, and herein imitate my Lord and His apostles . . . Beloved friends, cling to the great truth of electing love and divine sovereignty, but let not these bind you in fetters when, in the power of the Holy Ghost, you become fishers of men.

As was the case with many other preachers, Spurgeon's sermons were printed and sold. In an age when sermons were sold in large numbers, Spurgeon's sales were by far the largest. Over 100 million copies were purchased. He could have been a wealthy man, for coupled with the profits from sermon sales were royalties from his magazine (principally *The Sword and the Trowel*) and book editing and writing. However, most of these profits were given to his church, an orphanage he founded, and the Pastors' College that he established.

He enjoyed tremendous popularity, much of it due to his genuine spirit of humility and love for the common people. Spurgeon was not so much eloquent as he was direct and understand-

able. The people of London could identify with the man who announced from the pulpit that he planned that evening to "smoke a cigar to the glory of God." In 1905 those attending the Missouri Baptist General Association (now called the Missouri Baptist Convention) learned that Spurgeon's personal library could be purchased for 500 pounds. That amount was quickly subscribed. Dr. J. W. Thirtle of England's Morgan & Scott publishers acted as the agent for William Jewell College, Missouri's senior Baptist college. The collection was received at the Liberty, Missouri, campus by March 1906.

Spurgeon was an avid reader and book collector. He had many interests, and those interests are reflected in the types of books he owned. Theological works constitute the bulk of the collection, which ranges from a Latin commentary on Isaiah by John of Oecolampadius published in 1525 and a 1583 copy of the so-called "Breeches Bible" (from the translation of Genesis 3:7 which states that Adam and Eve made themselves "breeches") to books on bee keeping and animal husbandry. First editions of Puritan writers bring researchers from around the world to William Jewell College.

Naturally, many Englishmen were saddened to learn that William Jewell College had acquired the library of one of their most famous religious leaders. Some of their sense of loss can be gained from reading the following passage from Ernest W. Bacon's *Spurgeon, Heir of the Puritans*:

The ultimate fate of his library makes sad reading. Some of the 12,000 volumes were given to the Pastor's College library and to friends, but the bulk of the 7,000 or more priceless collection of Puritan works was allowed to be sold to America, without any effort by Spurgeon-lovers to retain it for Britain! With the help of a Baptist edi-

tor, Dr. J. W. Thirtle, it was sold in 1905 for as little as £500 to the William Jewell College, Missouri. They certainly had a bargain! There they are in a remote American college, undivided and unknown, a collection of Puritan books unrivalled in the world, and beyond price. There are also the Bibles he used at New Park Street and at 'Westwood'. However, one comforting thought comes to mind regarding this melancholy business. In the Providence of God, as John Flavel would say, events may have been 'wheeled about', so that the whole collection of volumes may have been saved from the Nazi blitz on London, when millions of books were blasted to nothing in the environs of St. Paul's one bitter night in the Second World War. But still, Missouri is a long way to go to consult the books which Spurgeon handled, and which make him 'heir of the Puritans'.

This "remote" college is located on the outskirts of Kansas City. A steady stream of visitors from around the world visit the Spurgeon Collection which is housed in a lovely area of Curry Library. Mr. Bacon would be pleased!

The hymnal section of the collection was overlooked for many years as researchers concentrated on the rare theological works. Approximately 250 of the volumes in the Spurgeon Library consist of hymnals, tunebooks, hymnal companions, and histories of hymn-writing and psalmody. Most of the books are English publications, but there are several Scottish works and an occasional German or American hymnal.

### Benjamin Keach

One of the most interesting authors represented in the Spurgeon Library is Benjamin Keach (1640-1704), a Baptist

minister and contemporary of John Bunyan. Like Bunyan, he was imprisoned for his dissenting beliefs. Keach's *The Child's Instructor or a New and Easy Primer* was declared a "venomous" book and burned before his face. In fact, the whole edition was destroyed. After he rewrote it, some copies made their way to New England where it became the basis of the famous *New England Primer*.

Keach was a prolific writer. He preceded Bunyan in the writing of allegories, and although not so talented a writer, he rivalled him in popularity and in sales. Hugh Martin states that

Keach's *War with the Devil, or the Young Man's Conflict with the Powers of Darkness* of 1673, sold 22 editions in a hundred years, and his later volume, *The Travels of True Godliness*, went on selling for a century and a half.

Spurgeon owned a copy.

Keach evidently considered himself a poet, but unfortunately most of his surviving poems and hymns do not bear this out. Spurgeon is reported to have remarked that "the less said about Keach's poetry the better."

Yet most of Keach's current reputation is associated with his role in the history of English hymnody. Although some claims for him are unjustified, Martin reports that Keach was "the first to introduce the regular singing of hymns into the normal worship of an English congregation." In 1673 he introduced the singing of a hymn at the conclusion of the Lord's Supper. Six years later his congregation agreed to sing a hymn on "public thanksgiving days," and 14 years after that on every Sunday. Of course the hymn was sung at the end of the service so that those who objected could leave before it.

Keach's *Spiritual Melody*, containing 300 hymns, was published in 1691. Much of the poetry was poor. H.





Part of the Spurgeon Collection in the Curry Library of William Jewell College, Liberty Missouri.

Wheeler Robinson, in *The Life and Faith of the Baptists* quoted some of the crude passages written by Keach.

*Our wounds do stink and are corrupt,  
Hard swellings we do see;  
We want a little ointment, Lord,  
Let us more humble be.*

In fairness to Keach, it must be said that other attempts at versifying were more successful. Keach is represented in *Baptist Hymnal 1975* by "Awake, my soul, awake, my tongue." This is a fine Christmas hymn, worthy of continued use. Although William Jewell College does not possess any of Keach's hymnals, it does have eight or nine volumes by Keach, several of which contain hymns.

### Joseph Stennett

Another 17th century hymn writer represented in the Spurgeon Collection is Joseph Stennett, a member of an outstanding family of Seventh-Day Baptists. Stennett, unlike Keach, received an excellent formal education. This is reflected in the superior quality of his poetry.

Stennett began to use hymns with the observance of the Lord's Supper. Other congregations indicated a desire to use the hymns, and in 1697 they were published with the title *Hymns in commemoration of the Sufferings of our Blessed Savior Jesus Christ, compos'd for the celebration of his Holy Supper*. The Spurgeon Collection has

a 3rd edition enlarged of 1709. In 1712 he published twelve *Hymns compos'd for the celebration of the holy ordinance of Baptism*. A second edition appeared in 1722. Stennett had entered the "controversie of Singing" by including a printed defense of this practice in his first hymn publication. He wrote this defense from the perspective of one who had been taught to oppose hymn-singing but had changed his views.

Stennett's hymns were enjoyed by denominational groups other than Baptists. Benson, writing in *The English Hymn*, reminds us that

they attracted the attention of young Isaac Watts, under whose influence Baptist Hymnody was about to pass. His appropriation of several of Stennett's lines into his own work entitles Stennett to be regarded as one of the models from whom Watts worked out his own conception of the English Hymn.

### 18th Century

**Watts.** Several volumes of Watts' hymns are to be found in the Collection, including some pulpit editions Spurgeon used. These are marked "Metropolitan Tabernacle Desk." Generally, they contain the *Hymns and Spiritual Songs* (first published in 1707) and the *Psalms of David Imitated* of 1719.

**Wesleys.** Several Wesley hymnals are in the Collection but perhaps the most useful is the 14-volume reprint made in the 1880s of the poetic works of John and Charles Wesley. It is interesting to read the 18 stanzas of Charles' hymn entitled "On the Anniversary of One's Conversion." Stanza seven begins

*O for a Thousand Tongues to Sing  
My Great Redeemer's Praise . . .*

Spurgeon obtained a second edition (1743) of a work entitled *Poems on Several Occasions*. The book was originally published in 1735 or 1736 by Samuel Wesley, the older brother of John and Charles. Several humorous poems as well as several fine hymns are included.

**Whitefield.** George Whitefield separated from the Wesleys on theological grounds, but he learned the value of hymn-singing from them. Because of his popularity in America during the Great Awakening, Whitefield's support of hymn-singing encouraged American congregations to adopt that practice. In 1753 Whitefield published *Hymns for Social Worship*. Spurgeon, who was often referred to as the "modern Whitefield," obtained a copy of that work.

**Rippon.** The first Baptist hymn writer to make some challenge to the complete dominance of Watts in Baptist churches was John Rippon, the pastor of Carter Lane Church in London. However, the title of Rippon's 1787 work, *A Selection of Hymns from the best authors, intended to be an Appendix to Dr. Watts's Psalms and Hymns*, indicates that it was not wise to seek to entirely replace Watts. Rippon's *Selection* enjoyed great popularity and became, along with Watts, a chief source for Baptist hymnody. Spurgeon owned several editions of this work.

**Newton & Cowper.** Although the *Olney Hymns* by Newton and Cowper (copies of which are in this collection) and other works by Anglicans indicate that hymn-singing was used in some circles of the Established Church, hymns were not used in many so-called "high churches" throughout much of the first half of the 19th century.

## 19th Century

**Heber.** In 1827, two publications appeared that helped make Anglicans "poetical." They were John Keble's *The Christian Year* and Reginald Heber's *Hymns, Written and Adapted to the Weekly Church Services of the Year*. Spurgeon obtained a 2nd edition of Heber's work. Some High-Church Anglicans were attracted to Heber's hymns, but others such as John Mason Neale questioned whether or not Heber had intended them to be used in worship services. Neale was impressed that Heber had included versions of ancient Latin hymns.

As interest in Latin hymnody grew, many Tractarian (as the Oxford Movement people were often called because of the Tracts they published) sought to introduce translations of these hymns as a Catholic antidote to the despised hymns made popular by the Methodists and Evangelicals.

**Mant.** Those who longed to restore the ancient liturgy with its daily services and observances of the offices were especially interested in the Breviary hymns. One noteworthy collection was compiled by Richard Mant and published in 1837 with the title *Ancient Hymns, from the Roman Breviary, for Domestick Use, Every Morning and Evening of the week, and on the Holy Days of the Church: to Which are Added, Original Hymns, Principally of Commemoration and Thanksgiving for Christ's Holy Ordinances*. Spurgeon owned a first edition of this work. Mant, the Lord Bishop of Down and Connor, used the Roman Breviary of 1632 as the basis of most of his translations, a Breviary in which the ancient Latin hymns had frequently been altered to suit the tastes of Renaissance popes and cardinals. Mant had no intention of providing a collection for use in public worship. As were many

of the Oxford Movement leaders, he was deeply concerned with the ecclesiastical legality of hymn-singing. Even though the work of scholars such as Newman, Neale, and even Mant himself had shown that these hymns had been a part of pre-Reformation English worship, many conservative Anglo-Catholics were reluctant to approve their use in congregational worship unless an appropriate Church of England body would give formal approval.

From reading Mant's preface, it is apparent that he favored the older hymns over newer efforts. Mant also let it be known that if the proper authority ever approved the use of hymns in public worship, he felt that his versions were worthy of consideration. However, he was properly modest while making this suggestion.

I will only add, that should it ever be determined by those, who have the requisite authority in the Church, to take the subject into their grave consideration . . . and should the result of their deliberation be a resolution to adopt the necessary steps for providing under the proper legal sanction a Book of Hymns for the use of the United Church of England and Ireland: . . . the adapting of such compositions, as form the leading contents of this little Volume, to the use of publick as well as of private devotions, might possibly be deemed not unworthy of a thought.

**Neale and Helmore.** Spurgeon had several volumes which were produced as a result of efforts to translate ancient hymns and put them in a form suitable to be used in worship. One was the *Hymnal Noted* (1851 or 1852) which was primarily produced by John Mason Neale and Thomas Helmore. This hymnal, which was based on the Sar-



um Breviary, was acceptable to conservative Anglo-Catholics because it sought to combine the translations of ancient texts with the original Gregorian tunes. Maurice Frost described *Hymnal Noted* as marking the "extreme point in the swing of the pendulum in the direction of Latin office-hymns." It influenced many subsequent hymnals, but it was not a practical hymn book and did not enjoy widespread use.

Spurgeon owned a first edition of *Hymns Ancient and Modern with Tunes of 1861*. It was immensely more popular than *Hymnal Noted*, chiefly because of the fact that it was a more ecumenical hymnal, placing Latin hymn translations side by side with English hymns of Watts, the Wesleys, and others. Some estimate that over 150 million copies have been sold.

Works by many other hymnists and translators such as Beddome, Bonar, Bowring, Caswall, Cox, Elliott, Hart, Lyte, Neale, Winkworth, etc. appear in the Spurgeon Collection, but the last hymnist to be discussed in this article is Spurgeon himself.

**Spurgeon.** He wrote a number of hymns, most of which are not in current use. One of the volumes contains 186 poems in Spurgeon's handwriting. Some may have been used for congregational singing although the author made no attempt to indicate metrical structure or divide the poems into stanzas. The following excerpts from "Sacrament" (one of two poems by that name in the volume) fit nicely with a tune such as ST. AGNES,

*Jesus I come to take again  
The emblems of thy death  
To think again of all thy pain  
And of thy dying breath.  
Torn by the cruel nails for me  
Can I forget thee now  
No, Saviour, that can never be  
I will before thee bow.*

*O Lamb of God, who died for us  
We celebrate the time  
When in thy death, there died the curse  
And made us to be thine.*

Perhaps the chief contribution to hymnody Spurgeon made was the compiling of a new hymnal for his congregation. Visitors to the Metropolitan Tabernacle often encountered difficulty in finding the hymns. For years two collections, the comprehensive edition of "Dr. Rippon's *Selection*" and 'Dr. Watts's *Psalms and Hymns*," were used. Using two books was confusing, but as Spurgeon wrote, "the matter was made far worse by the fact that these two volumes were each a puzzle to the uninstructed, Rippon with its parts innumerable, and Watts with first, second, and third books."

Failing to find a publication that would satisfy his needs, Spurgeon resolved to publish a collection containing "the cream of the books already in use among us, together with the best of all other extant up to the hour of going to press." The result was published in 1866 as *Our Own Hymn-Book*. (A paperback reprint of *Our Own Hymn-Book* can be purchased from Pilgrim Publications, Pasadena, Texas, 77501.)

*Our Own Hymn-Book* begins with a section entitled the "Spirit of the Psalms," containing 220 texts based on the 150 psalms. The book also contains 910 hymns, making a total of 1130 items. In the Preface Spurgeon wrote:

The area of our researchers has been as wide as the bounds of existing religious literature, American and British, Protestant and Romish—ancient and modern. Whatever may be thought of our taste we have used it without prejudice; and a good hymn has not been rejected because of the character of its author, or the here-

OUR OWN  
HYMN-BOOK.

A COLLECTION OF

PSALMS AND HYMNS

FOR

PUBLIC, SOCIAL, AND PRIVATE WORSHIP.

COMPILED BY

C. H. SPURGEON.

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LONDON:

PASSMORE AND ALABASTER,

PATERNOSTER BUILDINGS.

1885.

Title page of hymnal Spurgeon compiled for use in his Metropolitan Tabernacle (1st ed., 1866).

sies of the churches in whose hymnal it first occurred.

Watts, the Wesleys, Doddridge, Rippon, Newton, Cowper, Montgomery, and Kelly are some of the prominent Evangelicals represented. One would expect them to be included in a work compiled by the "modern Whitefield." However, it is surprising to find texts

by Caswall, Neale, Faber, Mant, and others associated with the Oxford Movement.

Spurgeon's name is associated with 29 texts, although five of them were poems written by others and slightly altered by Spurgeon. Of the remaining 24 texts, 15 are found among the psalms. Spurgeon will not be best re-

membered for his poetry. The first stanza of his Psalm 58 reads:

*Lord, make my conversation chaste,  
And all my understanding purge,  
Lest with the wicked throng I haste  
And down to hell my pathway urge.*

His Psalm 70 begins:

*Make haste, O God, my soul to bless!  
My help and my deliverer Thou;  
Make haste, for I'm in deep distress,  
My case is urgent, help me now.*

Psalm 82 is one of his better efforts:

*The kings of earth are in the hands  
Of God who reigns on high;  
He in their council-chamber stands,  
And sees with watchful eye.*

*Though foolish princes tyrants prove,  
And tread the godly down;  
Though earth's foundations all remove;  
He weareth still the crown.*

*They proudly boast a godlike birth,  
In death like men they fall;  
Arise, O God, and judge the earth,  
And rule the nations all.*

*When shall Thy Son, the Prince of Peace,  
Descend with glorious power?  
Then only shall oppression cease:  
Oh, haste the welcome hour.*

"The Holy Ghost is here," Hymn No. 451 in *Our Own Hymn-Book*, appeared in *Baptist Hymnal*, published in 1956 by the Sunday School Board of the Southern Baptist Convention.

The *Tabernacle Tune Book* was issued by Spurgeon for use with *Our Own Hymn-Book*. In the Preface, the editor expressed thanks on behalf of the members of the Metropolitan Psalmody Classes to "Mr. [John Spencer] Curwen for the benefits they have derived from his Tonic Sol-fa Notation." The 137 tunes are arranged in alpha-

betical order according to tune name. As the Preface indicates, the book is entirely in Tonic sol-fa notation "by Mr. Curwen's Permission."

The importance of Spurgeon's personal contribution to hymnody is a matter of opinion. His interest in hymn-writing and hymnal editing no doubt influenced many Evangelicals. The writer doubts that future hymnals compilers will make much use of Spurgeon's hymns, but he and his students will always be grateful that "the heir of the Puritans" was an admirer and collector of significant books and hymnals.

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# HYMNS IN PERIODICAL LITERATURE

James A. Rogers



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**Brian Wren, "Making Your Own Hymn,"** *Bulletin of the Hymn Society of Great Britain and Ireland*, May, 1978, 21-24.

Dr. Wren offers the following hints for writing hymns:

It should be simple enough to understand at first sight, yet deep enough to withstand repeated singing.

Make your hymns as near to normal speech as possible.

Begin with a memorable first line.

Avoid archaic words and phrases, sentimental words, rare or technical words, and too much inversion for the sake of rhyme.

Don't be seduced by a tune.

Be your own most severe critic.

Several ways of involving the entire congregation in writing hymns are discussed, including group writing and hymn-writing festivals.

This helpful article is followed by a companion piece on "Hymn Tune Writing" by Harold M. Best, a revision of the presentation to our Annual Convocation at Chicago in 1977, here reprinted from the October 1977 issue of *The Hymn*.

**Frances Cummock, "The Lovefeast Psalm: Questions and a Few Answers."** *Moravian Music Foundation Bulletin*, Spring-Summer, 1978, 2-9.

This article describes the significance of the Moravian lovefeast service and

its psalm, the psalm consisting of individual stanzas from various hymns combined to treat and develop a specific Christian teaching.

**Juanita Daniel Zachry, "The Selma L. Bishop Story,"** *The Church Musician*, August, 1978, 18-20.

It is hard to mention the name of Isaac Watts without bringing to mind the massive research done by Selma Bishop. As the author of *Hymns and Spiritual Songs* (London, 1961) and *Isaac Watts's Hymns and Spiritual Songs, (1707), A Publishing History and a Bibliography* (Ann Arbor, 1974; reviewed in the Oct. 1974 issue of *The Hymn*), Dr. Bishop is recognized on both sides of the Atlantic as the leading Watts authority. This brief article, giving details of her life and work, is commendable for being one of the all too few articles on living hymnologists.

**H. Myron Braun, editor, Music Ministry.**

It is with a sense of sorrow that we note that the United Methodist Church is no longer publishing Music Ministry. August 1978 was the final issue.

The "Hymn Emphasis" in the July and August 1978 issues offers some modern hymns as are suggested in the Hymn Lectionary which *Music Ministry* has been publishing for the past

several years. The texts printed are Fred Kaan's "For ourselves no longer living," Martin Franzmann's "Weary of all trumpeting," and Rosamond Herklots' "Forgive our sins as we forgive" in the July issue (p. 23), and C. A. Alington's "You that know the Lord is gracious" and Frederick Pratt Green's "When the church of Jesus" in the August issue (p. 23).

**Erik Routley**, "Can We Enjoy Hymns?", *Music Ministry*, April, 1977, 28-29.

This article, under the heading "Organ Technics," delves into the question of how the organist, through proper playing of hymns, can help the congregation enjoy the hymn singing. Among the techniques discussed are rhythm, subtle and undramatic variety, sensitivity to tempo and keys, and very clear variations in touch.

**Harry D. Folsom**, "Native American Christians and Their Hymns," *Music Ministry*, August, 1978, 8.

Dr. Folsom explores an area of hymnody little known to most of the world: the hymnody of American Indian tribes. In this brief article he points out variations with hymn-singing practices from tribe to tribe and from one geographical area to another.

**John K. Harms**, "Music of the Radical Reformation II," *Church Music*, 78-i, 19-41.

This lengthy article, begun in a previous issue, deals extensively with the Anabaptists and the Spiritualists and some of the leaders of the Radical Reformation in Germany. As background to the treatment of the music, the author reviews the principal doctrines

with which the Anabaptists and Spiritualists were associated and their ensuing persecution because of these doctrines. He also treats the 16th century hymnal published in the Netherlands by followers of David Jores and the Schwenckfeldian hymn writers Adam Reusner (1496-ca.1577) and Daniel Sudermann (1550-1631).

**Leonard Van Camp**, "Lowell Mason and Company in the Church—or—Bye-Bye Billings, Hello Handel and Haydn", *Choristers Guild Letters*, May, 1978, 171-180.

This article describes the transition from the music of William Billings to the European-influenced church music of early 19th century America, giving particular emphasis to the significance of Lowell Mason.

**Hugh McKellar**, "Gospel Songs Have Unique Value", *The Anglican*, Sept. 1978, 12.

Mr. McKellar (whose article on ethnic singing in Toronto's churches appeared in the October 1978 issue of *The Hymn*) focuses upon what can be learned from the meaning gospel songs have to those who sing them. The author calls for his readers to approach this emotionally-laden subject with a degree of reason.

**Ben E. Bailey**, "The Lined-Hymn Tradition in Black Mississippi Churches," *The Black Perspective in Music*, Spring, 1978, 3-17.

The article is a report of the author's investigation of the lined-hymn tradition in 19 black Mississippi churches. He found this tradition very much alive and, to his surprise, quite strong in some of the large city churches. ■

# Hymnic News

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## One Lady and 1,000,000 Hymn Data Cards

When the Dictionary of American Hymnology Project began over 25 years ago, it was planned and made possible by the many hours of work given by a number of devoted volunteers. The names of the late Henry Wilder Foote II, Charles Atkins, and William Soule—Unitarian, Congregational, and Episcopal clergymen respectively—are especially remembered. Although no time sheets have ever been kept, these three along with countless other volunteers, put in over 4,000 hours indexing hymnals and writing essays for the Dictionary.

Currently there are at least 30 individuals working on the DAH, notably Theodore DeLaney (Lutheran) and Hedda Durnbaugh (Brethren). Each are giving many hours to the major undertaking. Furthermore, during the academic year 1978-79 the Editor of *The Hymn* is devoting much of his sabbatical leave to this work.

However, preeminent among these volunteer workers is Mrs. Elizabeth Lockwood. She joined the staff of the Library of Congress directly after college and worked there for 48 years. Most of her career there was spent as assistant section head of the large shelf-listing section, handling cards and records. She received a number of special awards and citations for her work. After she was widowed in 1954, she became interested in the DAH project and began to give it more and more of her spare time. Since her retirement in

1974, she has devoted an average of 100 hours a week for a total of 40,000 hours over these years—coding and filing over a million entries as well as doing much additional indexing. Against this formidable record, the Project Director Leonard Ellinwood has given the project a mere 17,000 hours.

The Hymn Society has hired a consultant to provide expertise in securing funds to complete this exciting and monumental work. The DAH will hopefully be computerized, edited, and published within the next two or three years.

## Hymns At Lambeth

**Lee H. Bristol, Jr.**

*(Dr. Bristol, former President of Westminster Choir College and well-known Episcopalian church musician, lives at Princeton, New Jersey.)*

In late July and early August of 1978, the 11th Lambeth Conference of Anglican Bishops was held in Canterbury, Kent, England. I had the privilege of attending this conference as a Press Representative for the Episcopal Radio-TV Foundation.

The Lambeth Conference is held once every 10 years in England for Bishops of the Anglican Communion, of which the American Episcopal Church in the United States is a part. The Anglican communion is made up of 25 autonomous national churches in different parts of the world, and all



told has an estimated membership of 65 million. Once every 10 years the Archbishop of Canterbury, who is head of the Anglican Communion, invites the primates of all 25 member churches and their diocesan bishops to attend the Lambeth Conference where they discuss and debate major issues facing the church and pass resolutions which will not be legally binding on member churches but represent the general view of Anglican leaders around the world on these issues.

At the opening service held in the Mother Church of the Anglican Communion, the Cathedral Church of Christ, Canterbury, the following hymns were sung: "At the Name of Jesus" to the tune EVELYNS; "Help us, O Lord, to learn" by our own Hymn Society member William Watkins Reid to SANDYS; "Come down, O Love divine" to DOWN AMPNEY; "Hail to the Lord's annointed!" to CRUEGER; and "Father, Lord of all creation" to ABOTS LEIGH.

At the Evensong service held during the course of the Lambeth Conference on Tuesday, August 1, at Westminster Abbey in London, the following hymns were sung: "Christ is made the sure foundation" to WESTMINSTER ABBEY; "All people that on earth do dwell" sung to OLD HUNDREDDTH; "Be thou my vision, O Lord of my heart" to SLANE; and "God is working his purpose out as year succeeds to year" to a tune by A.C. Ainger.

At the closing service of the Lambeth Conference held at Canterbury Cathedral on August 13, the following hymns were sung: "I bind unto myself today" to ST. PATRICK'S BREASTPLATE; "O thou who camest from above" to HEREFORD; "Ye that know the Lord is gracious" to HYFRYDOL; "O what their joy and their glory must be"; "Now in the meanwhile with hearts raised on high" to O QUANTA QUALIA; and fi-

nally, "Forth in the peace of Christ we go" to SONG 34.

Other hymns were sung in the course of the 21-day Conference at some of the smaller services held at the University of Kent on the campus where the bishops were in residence. I had the privilege of playing one morning communion service and one afternoon service, where the Americans were responsible for the leadership of the services. One unforgettable moment for me was the moment the bishops walked forward to make their communions. I wanted to play background music that would reflect the fact that I was myself an American church musician. I began playing "Let Us Break Bread Together On Our Knees," that great and beloved black spiritual. Without any signal from me and completely spontaneously, all the American bishops present there began singing that spiritual as they walked down the aisle. It was a moment I shall not forget.

## Kaan Awarded Honorary Doctorate

Fred Kaan, internationally known hymn writer, was awarded an honorary doctorate on June 16, 1978 by the Debrecen Academy, a theological institute for the Reformed Church in Hungary founded in 1538. The doctorate was awarded to Kaan "in recognition of his merits in the fields of hymn writing and ecumenical relations." The official citation refers to "his powerful interpretation of the social dimension of the Gospel, and the compelling call of his hymns on our sense of responsibility for the social problems of mankind."

In his response to this award Kaan stated some of his views on contemporary hymnody:

... I believe that yesterday's hymnody is inadequate for today. Inas-

much as worship, song and celebration are responses to God's call as it comes to us today, these will be fresh and different, and inspired by new theologies, new insights into the Scriptures, and also new understandings of the world around us from which we cannot and must not distance ourselves.

The old saying that "each generation is entitled to its own hymnbook" has been given a kind of accelerated truth. And so the poet-preacher gets caught up in the creation of today's hymnody, offering his writings to the Church as an *addition* or a *complement* to what has already been sung for generations.

Kaan, an ordained minister, left his position on the staff of the World Alliance of Reformed Churches in Geneva in the summer of 1978 to become Moderator of the West Midland Province of the United Reformed Church at Leamington Spa, Warwickshire, England.

## A Record Hymnology Course Enrollment?

Professor Hugh T. McElrath, who teaches hymnology at The Southern Baptist Theological Seminary, Louisville, Kentucky, reports a record en-

rollment of 104 students in his 1978 fall semester hymnology course. He indicates that these students are all in the two-year Master of Church Music program. Since hymnology courses are usually small in enrollment and often offered only in alternate years, the existence of a class this large is even more remarkable. Any readers who know of a larger hymnology course enrollment are requested to report it to *The Hymn*.

## Gospel Music Museum Established

A Gospel Music Museum was established in November of 1977 on the campus of the Baptist Bible College of Pennsylvania at Clarks Summit. According to Professor William E. McDonald of the College's Department of Church Music, the Museum is looking for original manuscripts of compositions and first or early editions of gospel hymn collections. The Gospel Music Museum is currently displaying manuscripts and printed music of Wendell P. Loveless along with early Baptist hymnals, an early Scottish psalter (Edinburgh, 1635), and an 18th century Wesleyan hymnal. Further information can be secured from Professor William E. McDonald, Baptist Bible College of Pennsylvania 538 Venard Road, Clarks Summit, PA 18411.

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The Hymn Society has charted an exciting course for the future. Each member is encouraged to act as a one person recruiting committee. Flyers describing the work of the HSA are available on request from the National Headquarters. Will you set a goal for yourself to enlist at least one new member during 1979?

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The Hymns Society encourages members and friends to remember the work of the HSA in their wills. Such contributions will enable the work on the Dictionary of American Hymnology and other projects to move along at a rapid pace.

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# Reviews

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- Louis Neuchterlein    *Lutheran Book of Worship*    54
- Roberta Bitgood    *The Musical Moravian Ministers by the Moravian Ministers Chorale*    57
- Robert D. Posegate    *A History of Evangelistic Hymnody by James Sallee*    59
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**Lutheran Book of Worship.** Prepared by the churches participating in the Inter-Lutheran Commission on Worship (Lutheran Church in America, The American Lutheran Church, The Evangelical Lutheran Church of Canada, and the Lutheran Church-Missouri Synod). Published in 1978 by Augsburg Publishing House, Minneapolis; and by the Board of Publication, Lutheran Church in America, Philadelphia. Pew edition: \$8.50. Accompaniment edition, liturgy: \$15.00. Organist Edition, hymns: \$10.00. Minister's editions: altar book, \$35.00; desk book (same as the one for the altar, but reduced in size) \$12.50. Manual on the Liturgy: \$12.50. (A companion to the hymnal section of the book is scheduled for publication in 1979.)

Lutherans in the United States and Canada are getting acquainted this winter with their newly-published *Lutheran Book of Worship* (hereafter,

LBW). Work on this comprehensive service-book-and-hymnal began in 1965 and was completed by the Inter-Lutheran Commission on Worship in late 1977. The volume made its initial appearance in September of 1978. The Lutherans were evidently ready for it and willing to purchase it; within the two months following its publication date orders had been placed with the publishers for over 800,000 copies. As comedian Victor Borge likes to say to audiences when placing a piece of music on his stage piano, "Before we hear what this music sounds like, let us first see what it looks like." And visually the LBW is a triumph of the publisher's art. Lutheran liturgical worship is a complicated business to follow, and those who have arranged its two-color liturgical section (291 pages in the front part of the book) have revealed considerable sensitivity to the need of the worshiper to find his way through the various Orders of Service.



Whether Lutherans like to sing in church any more so than other Christians is a debatable matter; but LBW certainly encourages them to do so. Three different and complete musical settings are provided for the Holy Communion Service. Music is also provided for Morning Prayer (Matins), Evening Prayer (Vespers), Prayer at the Close of Day (Compline), the historic Litany, and a Service of the Word. Also, 122 of the 150 psalms have been incorporated into the liturgical section of the book, with the same new translation as has been adopted in the Episcopal Book of Common Prayer revised. All 122 psalms are pointed to facilitate group singing (with any one of ten different melodic formulae provided for this purpose) by those congregations that wish to do so.

LBW has adopted the new ICET (International Consultation on English Texts) for the liturgy translations for the historic canticles, prayers, and creeds; it has prepared its own Lutheran adaptation of the Roman Catholic Ordo (three-year lectionary); it furnishes new translations for the historic Prayers of the Day (formerly, Collects) for each Sunday and Feast Day; and it has developed an expanded Church Calendar that suggests a large number of annual special commemorations in addition to the greater and lesser festivals of the church. As if all of this were not more than enough to try to pack into the pages of a pew edition of a hymnal, LBW's editors have also managed to squeeze in a Daily Lectionary, plus the Orders for Baptism, Affirmation of Baptism, Marriage, and Burial of the Dead.

But readers of *The Hymn* are probably more interested in LBW's 569 hymns, so the remainder of this review article will focus on them. As one leafs through them, it soon becomes apparent that LBW's editors were well acquainted with, and deeply reverent to-

ward, their Lutheran hymnic roots. For example, if a congregation should wish, on occasion, to revive Martin Luther's German Mass of 1526 (in which the parts of the Holy Communion liturgy are replaced by their metrical hymnic counterparts), it will find in LBW all the necessary chorales to do so.

Predictably, this book offers a generous supply of chorale melodies by Lutheran forefathers such as Johann Crueger, Philip Nicolai, Melchior Vulpius, Johann Walther, Nikolaus Herman, and Ludvig Lindemann; and of chorale texts by Paul Gerhardt, Nicolai Grundtvig, and, of course, Martin Luther himself. But the editors have also demonstrated an awareness on their part that Lutheranism is part of "the one, holy, catholic, and apostolic church." Among their 569 selections there are no less than 175 hymns from the list of 227 recently recommended for ecumenical use by the Consultation on Ecumenical Hymnody. (Note: the complete list of 227 was published in the October 1977 issue of *The Hymn*.)

The influence of the Hymn Society of America is apparent here, with twelve texts originally published by HSA in recent years. Among the twelve, this reviewer is particularly delighted to see George Briggs' "God has spoken by his prophets"; Roberts Edwards' "God whose giving knows no ending"; Edward Blumenfeld's "The Son of God, our Christ"; Elizabeth Burrows' "O God, send heralds"; and Frank von Christierson's "Eternal Spirit of the living Christ."

A valiant effort to be "all things to all men" (within artistic limits) can be detected in the kinds of editorial decisions made in LBW with many individual texts and tunes. For example, the traditional English text for "Adeste fideles" has been left alone; but a new (and exquisite) translation has been made for the German carol "*Es ist ein*

Ros." Similarly, the familiar words for "As with gladness men of old" have been untouched; but Nicolai's Queen of Chorales "*Wie schoen leuchtet*" appears here in a bright new English version.

In other split decisions, a considerable number of old chorale melodies emerge in LBW both in their original rhythmic form as well as in their later isometric form (e.g. EIN' FESTE BURG at numbers 228 and 229; also, NUN DAN-KET ALLE GOTT at numbers 533 and 534; also, WIE SCHOEN LEUCHTET at numbers 43 and 76).

Harmonizations of hymn tunes have been handled with care and imagination. Many are traditional; but many others are fresh (e.g. REGENT SQUARE, ALLES IST AN GOTTES SEGEN, LOBT GOTT, IHR CHRISTEN). Most of the tunes that are used more than once (I counted a total of 61) are provided with more than one harmonization (e.g., one setting for RHOSYMEDRE at number 94 and another for the same tune at number 357, thereby giving the keyboard player many alternate hymn accompaniments within the book itself. The style of the harmonizations varies considerably from one hymn to the next, providing much variety both for the accompanist as well as for the singer. One discovers here arrangements that are straightforward (number 109) and bold (number 113), textures that are lean (number 351) and hefty (number 437), settings that lend themselves to part singing (number 407) and those that do not (number 409).

Whether from editorial modesty or carelessness (one suspects the former), the "Acknowledgements" (page 922) and the Index of Authors, Composers, and Sources of Hymns (page 939) are arranged in such a way as to make it difficult at times to discover who did what in putting the elements of this

book together. Probably no other hymnal in church history has had as many men and women (well over 100) directly involved in its production. Yet prominent among the authors and translators here are Gilbert Doan, Gracia Grindal, Martin Franzmann, Jaroslav Vajda, and Joel Lundeen; and among the composers and arrangers, Charles Anders, Theo Beck, Jan Bender, Paul Bunjes, Fred Jackisch, Ronald A. Nelson, Leland Sateran, Carl Schalk, and Dale Wood. Richard Hillert served as the book's music editor, and Eugene Brand as overall project director.

Another of the indexes, entitled Hymns for the Church Year (page 929), suggests three or more hymns appropriate for each Sunday and Feast Day in the Christian Year. This, coupled with the topical index of hymns that follows it (page 932) should provide the worship leader with all the help needed to integrate hymns and Scripture Readings and sermons from week to week.

LBW's hymn section begins with newly-prepared musical settings for 21 of the church's historic Old and New Testament Canticles. Hymn Numbers 22 to 186 are appropriate for the various seasons and festivals of the Church Year, from Advent to Pentecost. But scattered elsewhere in the book are additional Church Year hymns (I counted six for Advent, six for Epiphany, seven for Easter, and four for Pentecost), probably in order to encourage the singing of them during the non-festival half of the church's year as well as during the appropriate liturgical season itself.

Over 100 hymns (numbers 187 to 289) then follow, all under the heading of "The Church of Worship." As one would expect in a Lutheran publication, at least 40 of these are appropriate for the sacraments of Baptism and Holy Communion. Then come num-

bers 290 to 565, under the category of "The Life of Faith," with subheadings like Christian Hope, Community in Christ, Witness, Society, Commitment, Celebration, etc. And at the very end (numbers 566 to 569), four National songs.

Among LBW's new (new, at least to this latter half of the 20th century) texts which this reviewer believes will find wide appreciation are F. Samuel Janzow's "From shepherding of stars" (63); William Johnson's "Deep were his wounds" (100); Jaroslav Vajda's "Up through endless ranks of angels" (159); George Bell's "Christ is the king!" (386); Ronald Klug's "Rise, shine, you people!" (393); Martin Franzmann's "O God, O Lord in heaven and earth" (396); F. Pratt Green's "When in our music God is glorified" (555); Moir Waters' "Herald, sound the note of judgment" (556); and Herbert Brokering's "Earth and all stars!" (558). For each of these new texts LBW offers also new tunes, all of which can be easily learned and assimilated into the hymnic repertoire of any willing congregation.

A sample of the new texts in LBW is this one by Norman Olsen, quoted here with the author's permission:

*When seed falls on good soil,  
it's born through quiet toil,  
Where soil receives, the earth conceives  
the blade, the stem, the fruit, the leaves;  
Good soil, oh, mother earth,  
the womb, where seed takes birth.*

*God's Word in Christ is seed;  
good soil its urgent need;  
For it must find in human-kind  
the fertile soil in heart and mind.  
Good soil! A human field!  
A hundredfold to yield.*

*Plow up the trodden way,  
and clear the stone away;  
Tear out the weed, and sow the seed.  
Prepare our hearts your Word to heed,  
that we good soil may be.  
Begin, O Lord, with me!*

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To sum up, LBW is a veritable treasure house that will be providing Lutherans with more than enough resource material for their public worship from now until the beginning of the 21st century. Lutheran congregations that explore and exploit its wealth in the decades to come are to be envied for this special blessing that has been bestowed upon them by the Inter-Lutheran Commission on Worship.

Louis Nuechterlein

Pastor, Cheshire Lutheran Church  
Cheshire, Connecticut

**The Musical Moravian Ministers** by the Moravian Ministers Chorale. 1978. RSR-757. Davis Sound, P.O. Box 15501, Charlotte, N.C. 28201 \$6.00

This unique album comes to our attention as more people are aware of the rich heritage of music of the Moravian Church. Since this denomination is relatively small, there has usually been some personal contact when those of other background have come to know and love this music. It comes even now, as a rather new idea, that a great deal of the music was composed by bishops and ministers. Those of us who have visited Winston-Salem discovered rather quickly that the Moravian Ministers of today are singers. Wherever the Rev. John Geisler has been—seminary, mission field, parish church—there has been music. It is no surprise that he is anxious to share some of this music with the rest of the world. As an interested member and President of the Moravian Music Foundation, he has become especially aware of the quantity of music available in the Archives that deserves to be heard by everyone. And whenever a group of ministers meets, he sees to it that there is singing.

In listening to this record for the first time, my first reaction was, what a pity



the accompaniments were not played on a fine pipe organ. After all, the accompanist, the Rev. James V. Salzwedel, is a fine organist as well as conductor whose name is a household word in handbell circles. Then I noted that the recording was made at a recent retreat in the new Higgins Lodge at Laurel Ridge, N.C. It was not, in the sense of commercial recordings, a "recording session." And knowing camp pianos from personal experience, I decided that this one was quite acceptable. And having heard camp singing at religious gatherings of various denominations, I decided that this was superior. Of the 31 singers participating, 29 were ordained Moravian ministers and 2 were Moravian Bishops. This fact alone makes history. The 10 selections on side I were composed by ministers and the 10 on side II were composed by bishops.

It is not easy to get a great variety of sound in a men's singing group such as this. The normal dynamic changes from piano to forte do help, as do the verses sung in unison, sometimes with piano, sometimes without. Since most of the music is strophic verses repeated, there is a feeling one hears a great many quarter notes! It has been interesting to observe the trend in the last few years to avoid those long pauses the Moravian congregations and musical leaders insisted were authentic in times past. Even Bach scholars do not agree on phrase endings in the chorales found in the cantatas. If there is a feeling on anyone's part that the Moravian hymns had become stodgy with a hold at the end of every line of poetry they should listen to this record. Everything moves right along, and musically it is interesting to hear the natural way the hymns are harmonized, staying in the keys normal for congregations of mixed voices. There is a substantial melody in the octave normal for men's voices. The written tenor and bass

parts can also be heard. They are fortunate to have a few high tenors who can sing the alto notes at normal alto pitch, thus completing the harmony.

It is hard to single out particular hymns or anthems without discriminating against others. One of the most exciting is the oldest: "The Word of God which ne'er shall cease" sung to the music written in about 1400 by John Hus. The "Hosanna" by Christian Gregor (1765) has become familiar through other hymnals and anthem arrangements. Of course we miss the unchanged voices in Part I" and in the Hagen "Morning Star." But they indeed should have been included. I find quite moving "My Redeemer, overwhelmed with anguish," written by Bishop Peter Wolle in 1811 for the Maundy Thursday service. His name has become familiar through his famous nephew J. Fred Wolle, founder of the Bethlehem Bach Choir. The Moravian "National Anthem," "Sing hallelujah, praise the Lord" by Bishop John Cristian Bechler (1812) is exciting. I recall the thrill of hearing that great hymn at Riverside Church in New York at the close of the Moravian Music Festival there with that vast congregation and gorgeous pipe organ. Even low basses sing that high F with no complaints.

If you have ever attended a Moravian Love Feast, you have experienced hymn singing that is unique. We can be grateful to John Geisler for the research that made possible this recording and the great amount of information on the jacket, carefully documented. And in our own homes we can recreate the great religious fervor of these wonderful leaders.

Roberta Bitgood, President  
American Guild of Organists  
Quaker Hill  
Connecticut

**A History of Evangelistic Hymnody** by James Sallee. 1978. Baker Book House, Grand Rapids, Michigan. \$6.95

The author of this book has an axe to grind. He makes this clear in the introduction, stating that the songs accompanying every great religious movement "have been a protest against authority, and against the long-established reputation and widely accepted norm of religious musical expression" (p. 9). Throughout the book the author's position is that of an advocate of evangelism above all else. Thus, on page 71, "the primary purpose of the church is to evangelize," by which he means "to reach the masses with the gospel."

To achieve this purpose, Sallee advocates selection of hymns comprising "subjective lyrics and popular melodies" (p. 73), that is, tunes "of folk origin or composed in the folk idiom" (p. 43). The ideal form thus is the gospel song, which the author regards as the logical result of the efforts of Watts, Wesley, Newton, and Cowper in England, and of the revival and evangelistic movements in America.

The significant role of the gospel song in evangelism is related to the teamwork of an evangelist and a song leader and/or soloist. Attention is given to Moody and Sankey, Torrey and Alexander, Sunday and Rodeheaver, Graham and Barrows, and Jack and Rexella Van Impe.

Sallee thus contributes to recent literature which has emphasized the importance of evangelism and the typical musical expression related to evangelism. Historical data are brief with factual matter selected to illustrate the author's thesis. Interpretation of the data constitutes an apologetic for mass evangelism, whether in local congregations or in cooperative city-wide meetings. Thus evangelism, which typically has received only passing reference in works on hymnody, is brought

to the forefront. In taking this approach, the author provides a corrective for previous imbalance in dealing with hymnody. Hopefully, those involved in the music ministry will recognize the necessity of a balanced program which encompasses evangelism, worship, nurture and fellowship, and which utilizes a broad spectrum of hymnic and musical resources to achieve all these essential objectives within the Christian fellowship.

The work concludes with an appendix devoted to an analysis of the differences between the hymn and the gospel song.

The bibliography is brief. Notably absent are Baily, *The Gospel in Hymns* (though quoted in the preface) and Phil Kerr, *Music in Evangelism*. The book has been published posthumously, following the author's death in an automobile accident. It appears to be based upon materials prepared for Sallee's classes in hymnody at Hyles-Anderson College.

Robert D. Posegate  
Northwestern College  
Roseville, Minnesota

**Blessed Assurance: The Life and Hymns of Fanny J. Crosby** by John Loveland. 1978. 223 p. Broadman Press, 127 Ninth Ave., North, Nashville, TN 37234. \$3.95 (soft bound)

Fanny J. Crosby is one of the most representative and one of the best loved of the late 19th century gospel hymn writers in America. She was acquainted with an array of famous personages such as presidents James K. Polk and Grover Cleveland; William Cullen Bryant, Jenny Lind, Ole Bull, Horace Greeley, Henry Clay, and General Scott. She was associated with a host of gospel hymn writers including Philip Phillips, William B. Bradbury, Philip P. Bliss, George Stebbins, William H. Doane, Charles H. Gabriel,

Robert Lowry, and Ira D. Sankey. In 1843 she appeared before the Congress of the United States and in 1911 she appeared at Carnegie Hall. She is still loved today and her gospel hymns continue to appear in major hymnals of many denominations in many nations.

A new book which effectively casts light on the life of this significant and interesting person would be welcomed. Unfortunately, the present book offers little that is significantly new, nor does it present the old in a fresh or attractive style. The subject has been covered more effectively in Bernard Ruffin's *Fanny Crosby* published by United Church Press in 1976. Ruffin's more carefully researched and more scholarly written work is unfortunately not mentioned in Loveland's bibliography. Loveland's work is not intended for scholars nor the critical lay reader. There are no footnotes, no specific cross references, very little specific documentation, and no index. It is, in short, not a critical study.

The work shows a very loose organization and a failure to group related ideas. Chapter 25, "Noms de Plume" (three lines of text and eleven poems of "random sampling with the name she used" (p. 147), would have come nicely at the end of Chapter 23 where some two pages are given to a discussion of Crosby's noms de plume. Chapter 27, "Fanny's Other Writings," Chapter 28, "More of Fanny's Other Writings," and Chapter 29, "Still More of Fanny's Other Writings," could well have related to Chapter 12, "Popular Songs," since all of these chapters have the same theme.

The reader is faced often with such imprecise references as "in another chapter," "in a previous chapter," and "as was mentioned earlier," (pp. 44, 92, 93, 114, 123, 128, 136, 147, 154, 211). The work is clouded by imprecise statements such as "a prominent man" (p. 130), "the head of a Chicago mis-

sion" (p. 217), and some unfortunate wording such as "She asked Fanny to keep an eye on him" (p. 93).

The work offers little that profoundly summarizes impressions or ideas gained from research. Instead, the reader is offered such statements as "whether the lyrics or music failed to meet the standards of the years or whether the two were not suitable one for the other, I cannot say" (p. 123), and regarding "Blessed Assurance," the comment "whether the words make up a poem that some great poet would judge good, I do not know. And what has made it survive the years, I do not know" (p. 131). There seems to be little logic to the arrangement of hymns within the chapters either chronologically or topically, and when reference is made to the work by title, the reader is not referred to the hymns which appear in full on another page.

The publishers do not identify John Loveland, who is a layman and a free lance writer who works in a railroad office in St. Louis, Missouri. Loveland's book obviously grew out of a real interest in the subject and he has provided numerous examples of Fanny Crosby's poetry.

One must agree with Loveland that the words of "Blessed Assurance," like many of Crosby's other hymns are "a testimony that came from the heart" and were "a typical testimony of every born-again Christian" (p. 131). It is perhaps this basic idea—the sincere Christian testimony of Fanny Crosby's gospel hymns as well as her life—that pervades Loveland's book. Interested laymen and especially some young people many find Loveland's work interesting and inspirational.

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# THE HYMN

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